

Américas

A U.S. observer reports on
**THE HUMAN RACE
IN BRAZIL**

Dramatic discovery of
**THE LAST
CONTINENT**

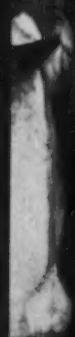
**IMPRINT
OF LEARNING**
Why the university press?

**SPEEDWAY
TO CARACAS**

25
cents

*Woman from Bahia in festival
dress. Brazil prizes Negro
contribution to its culture
(see page 3)*





Américas

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Dear Reader

Some 220 million dollars a year are being spent on technical assistance provided directly to governments by the OAS, the United Nations, and the U. S. Government. Around thirty millions of this go for projects in Latin America. Moreover, large sums are invested in other, similar programs not specifically listed as technical assistance, not to mention the expenditures on military aid. For example, under the Colombo Plan the British Commonwealth countries expect to invest some five billion dollars in the development of India, Pakistan, Ceylon, Malaya, and Borneo. A United States agency has spent approximately 166 millions on economic aid to Burma, Indonesia, Thailand, Formosa, the Philippines, and Indo-China.

The technical-assistance programs were born and grew under the somewhat haphazard control of special circumstances, and have often been dictated by primarily political considerations. But it is undeniable that there is a new world opinion that the technical and financial resources of the more advanced countries should be brought to bear on the development of the underdeveloped ones. The way to do it, and do it most effectively, is still a matter for debate and experiment. Many plans have given results better than those foreseen, others have failed. Why? The Ford Foundation wants to find out. One of the aims for which that institution was established was that of helping to promote activities that will lead to the greatest welfare of peoples everywhere. It has therefore put up \$440,000 for an investigation to determine whether the technical-assistance programs as now constituted are well or badly oriented, and whether there are ways to improve their methods and produce better results. The survey will be confined to Latin America, but it is hoped that the findings will be of value to such programs all over the world. To carry it out, the Foundation has selected the National Planning Association, a private U. S. organization that specializes in such studies of both public and private economic activities. The Association plans to send research teams under the direction of Dr. Theodore W. Schultz of the University of Chicago to study the procedures and results of the technical-assistance programs in the various American republics. A committee of eminent men, including two representatives of Latin America, former Ecuadorean President Galo Plaza and Mexican economist Alfonso Cortina, is already outlining the job to be done and will assume responsibility for the final report.

There could not be a better way of cooperating in the new and bold international policy expressed in technical assistance than that adopted by the Ford Foundation. The strong interest of the governments in receiving it and of international agencies in granting it may temporarily obscure the essential question of whether technical assistance is doing what was expected of it. A private institution like the NPA, under the sponsorship of a foundation dedicated to public service, can offer an opinion that the world needs in order to know whether, as some of us believe, this international policy gives us the formula for a long period of peace and greater prosperity for mankind.


Secretary General

CONTRIBUTORS



As a consular and diplomatic officer, ROBERT A. CHRISTOPHER had excellent opportunities to observe "The Human Race in Brazil." He had majored in Latin American Affairs at Yale, with special emphasis on Brazil and the Portuguese language, graduating in 1947 after resuming studies interrupted by wartime service in the field artillery. Next came his foreign-service commission and appointment as general consular officer in Bahia, Brazil, then a stretch as executive assistant to the ambassador at Rio de Janeiro. Later he did economic reporting at the consulate general in Madras, India.



"Imprint of Learning" comes from HAROLD W. BENTLEY, who, as director of the University of Utah Press in Salt Lake City, brings firsthand knowledge to his discussion of this particular phase of U.S. publishing. Born in Mexico, he lived there until he was twenty. He won his Ph.D. in English and comparative literature at Columbia, then stayed on as instructor, manager of the University Bookstore, and associate director of Columbia University Press. From 1944 to 1946, Dr. Bentley directed the Benjamin Franklin Library, the English Language Institute, and the Institute of Cultural Relations in Mexico City, and was decorated by President Avila Camacho for his contribution to friendship between the two peoples.



"Spain's Wandering Jews" sums up extensive research on the Sephardim by AMERICAS Associate Editor ADOLFO SOLÓRZANO DÍAZ. Nicaraguan-born, he has spent much of his life in the United States and is a U.S. citizen. (Contrary to Spanish custom, he uses the maternal name "Díaz" in his adopted country for the sake of simplicity.) Before leaving Nicaragua, Mr. Díaz graduated from the Instituto Ramírez Goyena and began the study of law. Now he has just received his master's degree in Spanish American literature from George Washington University. He worked for the Coordinator of Inter-American Affairs during the war, then joined the staff of the PAU *Bulletin*, AMERICAS' predecessor. A man of catholic tastes, he is an opera and baseball fan.

N. PELHAM WRIGHT's fate seems to have been guided by a wandering star. A European education took him from the Whitgift School in his native England to Paris, Dresden, Santander, and Madrid. After covering half of Europe in his youth, he has continued his restless peregrination through the Latin American countries, concentrating now on Central America. His latest article, "Temples in the Jungle," is a report on the Maya archaeological research and reconstruction sponsored by the United Fruit Company in Guatemala and Mexico. Mr. Wright is the author of a book, *Mexican Kaleidoscope*, and has another in preparation on his experiences in Central America.



Interested in all the arts, PEGGY MUÑOZ turns this month to the Mexican "underground" movement that is blossoming into first-rate theater and writes about it in "Staged by Mexico." Born in the United States of a Mexican father, she visited the ancestral land after graduating from the University of Delaware and liked it well enough to make it her home. After serving as an interpreter for her uncle, then Governor of Veracruz State, she became music and theater critic of the English-language *Mexico City News*, as well as local correspondent for the U.S. magazine *Musical America*.



When the Chilean Government sent its first expedition to establish naval bases in the Antarctic in 1947, ENRIQUE BUNSTER went along as a reporter for the Santiago weekly *Zig-Zag*. He had always wanted to make the acquaintance of that disputed land, to which several different nations lay claim. In "The Last Continent" he tells us, in his usual pleasant style, of the casual way that territory was added to the map of the modern world. He has displayed the same narrative ability in books on Chilean history and dramatic works that have won him well-deserved fame in literary circles.

In this month's book section, Argentine philosopher ANÍBAL SÁNCHEZ-REULET, well known as an author and lecturer and currently chief of the PAU philosophy section, analyzes *Bergsonismo y Política* by OAS Ambassador Luis Quintanilla of Mexico. Mexican JOSÉ VÁZQUEZ AMARAL, professor of Spanish American literature at Rutgers University, reviews Howard Cline's *The United States and Mexico*.

The Organization of American States is made up of 21 American nations—Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, the United States, Uruguay, and Venezuela. Dr. Alberto Lleras Camargo of Colombia is Secretary General; Dr. William Manger of the United States is Assistant Secretary General.

The work of the Organization of American States is carried out by the Inter-American Conference, which meets every five years in a different American capital; the Meetings of Consultation of Ministers of Foreign Affairs, which can be called by any State to study problems of a political nature, or when the peace and security of the continent are affected by a situation to which the Rio Treaty of Reciprocal Assistance is applicable; and the Specialized Conferences on technical aspects of cooperation. The permanent body representing the governments of the hemisphere is the Council of the Organization of American States, which meets in Washington at the Pan American Union building. This Council, composed of a representative from each of the 21 American States, has three technical organs—the Inter-American Economic and Social Council, the Inter-American Council of Jurists, and the Inter-American Cultural Council.

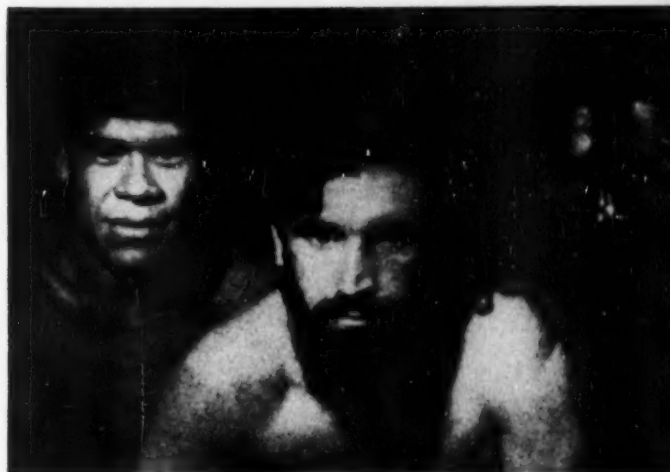
The Pan American Union not only acts as General Secretariat of the Organization, but also carries out many projects of international cooperation in the juridical, economic, social, and cultural fields within the spheres of the respective Councils. The General Secretariat helps in preparations for the Inter-American Conferences, acts as custodian of their documents and archives, serves as depository of instruments of ratification of inter-American agreements, and reports to the Council on the activities of the Organization. Besides AMERICAS, a monthly magazine on inter-American affairs, the Pan American Union also publishes the *Annals of the Organization of American States*, an official quarterly which records the documents of the Inter-American Conferences, the Meetings of Consultation, Council, and the other agencies of the Organization; and the quarterly *Panorama*, which republishes in full, in their original languages, outstanding articles from newspapers and magazines all over the Hemisphere.

THE HUMAN RACE IN BRAZIL

Robert Allen Christopher

A COLUMNIST from a large midwestern newspaper recently visited South America for a month or so and sent back daily dispatches recounting his experiences and observations. While in Brazil he inevitably devoted one column to the subject of race relations. Like so many visitors before him, he had heard that there is no racial discrimination in Brazil. But what he saw belied what he had heard, as he regretfully reported to his readers. His were fairly typical visitor's impressions, but unfortunately misleading. His readers doubtless readily accepted his report, for lack of any valid frame of reference.

Actually, Brazil's international reputation for racial harmony has a sound basis in fact. But ours is not a world of absolutes, particularly in the realm of human relations. And the Brazilians, who are very human indeed, should not be expected to have developed an



Indian, white, and Negro are first-class citizens in Brazil, which has acquired solid world reputation for racial harmony

interracial utopia. Yet that is precisely what many otherwise well-informed people, who do not ordinarily accept absolute statements uncritically, have been willing to believe. Furthermore, the average U.S. visitor to Brazil is bound to observe certain forms of class discrimination—based on education, wealth, or position—that are more marked there than at home and to mistake them for racial discrimination. The differences are often subtle, and the short-term visitor, who of necessity must base his conclusions largely upon hasty observations and contacts with English-speaking people, is not always able to perceive the magnitude of the difference in racial attitudes and feelings between the two countries.

The U.S. tourist, journalist, or businessman is likely to spend much of his time in Brazil in the best hotels, night clubs, and restaurants, where social and economic factors generally restrict the presence of dark-skinned people to entertainers and waiters. Thus he concludes that the colored person's position in Brazil is much the same as in the United States. A single day spent on the

Rio public beaches should change his mind.

It is fairly well known that Brazil has few of the egregious problems and flagrant earmarks of racial discrimination familiar in the United States, primarily in the so-called Deep South. Brazil has no Jim Crow practices—segregated schools, rest rooms, or churches—and neither poll taxes, lynchings, nor Ku Klux Klan, all symptoms of interracial tension and fear that are happily on the wane in the United States, but still linger on in varying forms and degrees.

It is less well known that slavery was not abolished in Brazil until a quarter of a century after Lincoln issued his Emancipation Proclamation of January 1, 1863. On May 13, 1888, Princess Isabel, Emperor Pedro II's eldest daughter, who was then regent, signed a government decree freeing all slaves without recompense to their owners. Those who do not look beyond the twenty-five year gap between the two dates may find it hard to understand how Brazil, which permitted slavery to continue so much longer and consequently has a higher percentage of ex-slaves still living, can exhibit so little of the racial discord that has persisted in the United States,



Negroes and whites mix freely on Rio beaches, but Brazil is no utopia. Class lines based on wealth or education are readily drawn

until after the slave trade was finally suppressed in 1852. But as Donald Pierson has pointed out in his astute sociological study *Negroes in Brazil*, slaves were permitted from the beginning to purchase their freedom, and this privilege was later reinforced by law. Abolition of slavery in the United States unquestionably accelerated the abolition movement in Brazil by leaving her the only nation in this Hemisphere still permitting slavery. Students of the situation have reported that Harriet Beecher Stowe's *Uncle Tom's Cabin* also exerted appreciable influence in Brazil. Progressive emancipation became increasingly popular. Here and there masters freed their slaves as a reward for faithful service. Some slaves won freedom by volunteering to fight in the Paraguayan War (1865-1870). Public subscriptions for emancipation funds were collected throughout the country. In 1871 the Rio Branco Law provided freedom for all children of slaves born thereafter. By 1884 three northern states (Ceará, Amazonas, and Maranhão) had already freed their slaves, and in 1885 freedom was provided for those over sixty years of age. Pierson estimates that by 1872 freedmen outnumbered slaves, and that sixteen years later, when the emancipation decree was signed, no more than six hundred thousand remained to be liberated.

But the most important aspect of Brazilian abolition was the absence of violence. There were virtually no sectional struggles. Some of the most outspoken advocates were from areas where slavery was most firmly entrenched. Because of the growing popularity of voluntary emancipation and the cumulative results of emancipatory legislation, the decree of 1888 was something of an anticlimax. And there was no grievous aftermath. The new republican government established in 1889 had few of the knotty problems that nearly cost U.S. President Andrew Johnson his job.



Brazilian public school students. In their country segregation and racial discrimination are punishable by fine and imprisonment to the intense delight of Communist propagandists.

To understand the U.S. situation fairly, one must not forget that slavery was abolished amid violence and bloodshed. Lincoln had hoped for gradual emancipation with compensation to owners, but the exact opposite occurred. The upheavals of war were followed by more than a decade of "reconstruction," a harsh and humiliating period, which resulted in protracted bitterness and vindictiveness. The infamous "carpetbagger" and Negro governments imposed on the southern states during this time left wounds that never fully healed. In retrospect it is hardly surprising that a Ku Klux Klan was formed to drive out the opportunistic carpetbaggers and largely illiterate Negro legislators.

In Brazil, emancipation was accomplished more slowly, and the advantages inherent in peaceful and gradual liberation of slaves are readily apparent today. The formal abolition movement did not get up much steam

In view of the relatively recent abolition of slavery in Brazil, it is not surprising that most Negroes are still in the lowest economic and social strata. It may be expected that most will remain so for some time, because class prejudice is so strong. Generally a Negro who acquires education, wealth, or position, or who otherwise proves himself accomplished, can rise in class and marry into lighter-skinned families. This tendency of darker-skinned Brazilians to seek lighter-skinned mates is all too easily misconstrued as evidence of racial discrimination, whereas it is really evidence that interracial mixture is sanctioned, provided the darker person has something to offer in terms of class that makes it advantageous for the lighter person to accept. The point is that intermarriage, the acid test of the presence or absence or degree of discrimination, is accepted or rejected in Brazil on grounds of class rather than of race or color. Naturally most Negroes are not of the upper class, and there is still a prestige value attached to whiteness or lightness, quite understandable in a society that was white-dominated, agrarian, and slaveholding for over three centuries prior to abolition. The end of slavery did not mean any loss of class standing to the white elite, any more than it made social pillars of ex-slaves. The upper class remained largely white, and white Brazilians never feared that their position was in any way jeopardized by the presence of large numbers of free Negroes. Rather, they have gone about absorbing and assimilating them, as well as the numerically less significant Indian elements of the population, and it is the express policy of the Brazilian Government to encourage ethnic unity. Further migration of Japanese to São Paulo has been discouraged precisely because they do not readily intermarry with Brazilians, though representatives

In work, as at play, Brazilians of varied racial strains get together: Negro, Indian, and white in Amazonas raw rubber factory



of the Japanese Government have tried to refute this. Immigration from India has likewise been viewed askance because it is generally thought that the influence of caste would work against absorption. A secondary consideration vis-à-vis proposed Indian immigration is the feeling, right or wrong, that Indians would multiply so fast that the Brazilians would be virtually dispossessed.

Despite class prejudice, miscegenation has been common and widespread in Brazil for over four centuries, and is still going strong. The various reasons for this are a story in themselves. Suffice it to say here that while upper-class white Brazilians may look down their noses at lower-class black Brazilians on social, economic, and cultural grounds, there are relatively few of the former who do not have somewhere in their own ancestry some trace of what people from the United States call "Negro blood." The middle class is, to a large extent, of mixed blood. But from top to bottom in Brazilian society there is little, if any, of that peculiar fear of "mongrelization" that seems to haunt U.S. white supremacists. Brazilians believe, as we do, that in union there is strength, only they practice it on a more instinctual level.

From the beginning of colonization and African slave trading, Brazilian homes have been staffed with Negro servants, who have lived on the premises. They have had profound and lasting influence on the lives of those they have served. In recognition of this close association and its fruits, Brazilians say of a person who looks white but who has some Negroid feature or characteristic: "*Ele tem um dedo na cozinha* [He has a finger in the kitchen]" —similar to the U.S. expression about "a touch of the tarbrush," but more realistic.

The Portuguese, who discovered and colonized Brazil, have had an historic affinity for dark-skinned women. Their feeling that the ideal woman is one with a warm, brown skin persists today in Brazil in the predominant belief, especially among young people, that the ideal mate is one who is *moreno* or *morena*. The word is often translated as "brunette," but in the United States "brunette" has become so exclusively associated with hair color that it fails to convey the full meaning of the Brazilian word. Perhaps the best way of saying it is that a man who is *moreno*, or a woman who is *morena*, is appealingly brunette all over. It is much like the bronzed or deep tan complexion so many of us strive to acquire every summer at the beach. And who will say that a good tan is not attractive?

It is no secret that many Brazilians who are considered white in Brazil would be considered Negroes in the United States. Many others who look white and are considered white in Brazil, and who could easily "pass" in our country, actually have some Negro ancestry. In Brazil there is no equivalent for the U.S. term "passing." It is really the normal state of affairs there, since everyone "passes" for whatever he appears to be. Scarcely anyone gives it a thought. "Passing" worries some people in the United States who are apprehensive lest their children marry persons who turn out to have "Negro blood." It also worries those who are "passing": they fear they

(Continued on page 30)

Peggy Muñoz

A REVOLUTION is under way in Mexico's theater. And it's high time. For years the country's legitimate stage has needed a drastic shakeup in styles and standards. Before a healthy dramatic medium could emerge, playwrights had to stop copying European comedies and tragedies of the past, and both actors and audiences had to be educated in the techniques of modern theater. Now three or four dynamic directors are spearheading the drive, and new theater buildings equipped for the latest production methods are springing up.

The legitimate theater never really flourished in Mexico, and with the commercial introduction of motion pictures in the thirties, it suffered virtually a death blow. The stage fare offered at that time consisted of cheap, inconsequential Spanish and French comedies, annual performances of Zorrilla's *Don Juan Tenorio*, vaudeville reviews in the worst possible taste, and an occasional new Mexican play, usually performed without sufficient revision or rehearsal. Directors were practically nonexistent, so generally the leading actors were called on to control the stage movements. Acting was not an art but a display of physical posturing and vocal manipulation. For years, Mexico's principal leading lady was María Teresa Montoya, who scorned any actor daring to study technique, and did more to discourage audiences from attending theatrical performances than any other stage personality, although she had many close rivals. People who had been going to stage shows for lack of

good plays for presentation and the will to maintain high artistic standards.

As far back as 1928 a group of intellectuals formed the Teatro Ulises, Mexico's first influential vanguard theater, which introduced the plays of Cocteau, O'Neill, Lenormand, Dunsany, and Pellerin. Playwright Xavier Villaurrutia directed the company, assisted by Celestino Gorostiza, Salvador Novo, and Gilberto Owen. For lack of actors, the founders themselves had to don grease paint and step out on the boards, although none of them, except perhaps Isabela Corona and Clementina Otero, had any real desire to become Thespians.

This pioneering little company's work was extraordinarily successful, but professional jealousies soon split it up. Nevertheless, the seeds of modern theater were planted, and Isabela Corona and Julio Bracho, calling their troupe Los Escolares del Teatro, brought them into germination with their productions of Synge's *Riders to the Sea*, Strindberg's *Miss Julia*, and Francisco Monterde's *Proteo*. In all these early efforts, the need for a new school of actors was evident.

In 1929 Gorostiza organized his Teatro de Orientación with the idea of picking up where the Teatro Ulises left off. Three years of constant hard work, sacrifice, and progressive improvement followed. During this time, the company offered Mexico a panoramic view of world drama. Under Gorostiza's direction, actors like Carlos López Moctezuma, Stella Inda, Víctor Urruchua, and Ramón Vallarino learned new techniques. At the same

STAGED BY MEXICO

anything else to do were overjoyed to discover more attractive entertainment in the movies.

Up until four or five years ago, observers despaired of any future for the Mexican theater. Even sporadic efforts by the National Institute of Fine Arts to present worthwhile plays had failed to evoke interest, for there were no adequately trained actors and audiences lacked a solid theatrical tradition as a basis for judgment. The movement to revive the theater began underground. It had to come from experimental companies led by directors with the capacity to enforce discipline and to train young actors, from people who had the taste to select

time, Agustín Lazo and Julio Castellanos became famous as set designers.

Fernando Wagner, a director trained at the Berlin Institute of Theatrical Science, entered the arena in 1939 by founding the Pan American Theater, which presented plays in English and, beginning in 1941, in Spanish. This group was probably the first to discard the designation "experimental" and appear frankly as a modern professional company. For my part, I prefer to call the whole movement the "underground" theater because the works it performed, while new to Mexican audiences, were not experiments or novelties in world theater. The

Pan American Theater opened its second season with Ramón Naya's impressionistic *Mexican Mural*, which won the Group Theater's prize for the outstanding new play of the year. Although the company was discontinued in 1945, Mr. Wagner reactivated it in the summer of 1951 for quite a good production of Thornton Wilder's *Our Town* in Spanish. Since then he has devoted himself entirely to more commercial offerings.

Meanwhile, the Teatro de México was founded in 1943 by Miguel N. Lira, Conchita Sada, María Luisa Ocampo,



Espaldas Mojadas, presented by Víctor Moya's Teatro Estudio de México, is Mexican play about "wetbacks" in Texas

Julio Castellanos, Xavier Villaurrutia, Julio Prieto, and Celestino Gorostiza. During its three seasons, directed by Villaurrutia and Gorostiza, this group was particularly successful in productions of *The Constant Wife*, *Outward Bound*, and *Angel Street*, and such Mexican plays as *Carlota de México* by Lira, Villaurrutia's *El Yerro Candente* (The Flaming Error), and *Escombros del Sueño* (Ashes of Dreams) by Gorostiza. (All performances discussed in this article, unless otherwise specified, were in Spanish.) But again, internal disagreements led to dissolution in 1945.

Another experimental director of importance is José Aceves, who led the Teatro-Proa-Grupo in 1939 and 1940 and is now the guiding force behind the intimate little Teatro del Caracol, which had an extraordinary commercial success last year in Rodolfo Usigli's *El Niño y la Niebla* (The Boy and the Cloud).

These "experimental" theaters appealed primarily to small, somewhat snobbish audiences of intellectuals. The director was often producer as well, and had to become a small tyrant to protect the meager investment he had made himself or wrangled from skeptical patrons.

The movement finally began to crawl out into the open in 1943, when Seki Sano, the Japanese director of the Teatro de La Reforma, produced Tennessee Williams' *A Streetcar Named Desire*. This performance not only



Combination set designed by Julio Prieto for Alfredo Gómez de la Vega's Spanish-language production of *Death of a Salesman*

marked a tremendous artistic advance in the Mexican theater but also proved to be a hit, reawakening considerable interest in the theater as a living art form among Mexico City residents. Although Seki Sano has not yet repeated that success, other experimental directors such as Charles Rooner and Víctor O. Moya have carried the banner aloft.

Moya is one of the outstanding directors in Mexico today and probably the foremost Mexican in the field, although his latest production did not come up to his usual standard. A man with no formal training in theater arts, he possesses tremendous natural talent and much common sense. Born in Mexico City in 1903, he embarked on a diplomatic career after studying law at the National University.

In 1947 he went to Yucatan to manage a family sisal plantation. Working side by side with illiterate farm hands he came to consider their problems as his own. At night in the loneliness of the tropical wilderness he had plenty of time to think, and he began to dream of



Reynaldo Rivera and screen star María Douglas played in director Seki Sano's 1943 version of *A Streetcar Named Desire*

producing a theatrical adaptation of Mariano Azuela's powerful, prize-winning story of the Mexican Revolution, *Los de Abajo* (The Underdogs). After selling the plantation in 1949 and returning to the capital to start a new career, he asked the elderly novelist whether he would be interested in preparing a stage version. Conferences between them developed a warm friendship, and Moya acknowledges Azuela's tremendous influence on his theatrical work. Moya felt that the stage version of *Los de Abajo* would be the first truly Mexican play written in Mexico, and had to be produced at all costs. But he met with complete apathy from the established directors. "Then I shall do it myself," he told Azuela.

Because *Los de Abajo* deals with the mestizo and Indian peasants who took part in the Revolution, Moya looked for potential actors in the workers' art schools founded by the National Institute of Fine Arts, where free training in the fine arts is offered to poor students. There he found a number of talented boys and girls who expressed interest in the theater. Then he established a six-month study plan, with classes in the Stanislavsky method meeting from five to eleven p.m. daily. This preliminary course was followed by the standard rehearsal procedure.

In May 1950 Moya's group, calling itself the Teatro Estudio de México, put on *Los de Abajo* in the play contest of the Spring Festival at the Palace of Fine Arts, and captured first prize for the best written play, first prize in directing, and first prize in group acting. The capital's leading critics echoed the judges' enthusiastic praise. Overnight the Teatro Estudio and its grimly determined director were famous. The play itself was an important contribution to Mexican theatrical literature.

After their initial triumph, the Moya players decided on a change of pace for study purposes. In September 1950 they presented *Boy Meets Girl*, followed in January by a highly successful production of Gaston Baty's version of *Madame Bovary*.

In 1951 Moya entered another Azuela play, *Pedro Moreno, El Insurgente*, in the Spring Festival. This historical study of the Mexican War of Independence called for fifty actors in seventy different scenes. Both the author and the director felt that dramatically it was a better play than *Los de Abajo*, but it took the top prize only in direction.

At this point in his meteoric career, Moya felt that both he and his now thoroughly trained actors were ready for an even more ambitious project, possibly the hardest undertaking ever carried through in the Mexican theater—a Spanish-language production of Eugene O'Neill's *Mourning Becomes Electra*. After months of intense work, *The Homecoming*, the first part of the *Electra* trilogy, opened in October 1951 at the Palace of Fine Arts, featuring the renowned actress María Douglas as guest star. Although the performance was one of Mexico's most distinguished theatrical events, the public and most critics were coldly indifferent.

Moya had progressed to the level of universal art. He offered his audience more of a challenge than it was accustomed to; he frightened playgoers with his fearless

use of choreographic movements instead of conventional acting patterns; above all, he presented the true O'Neill, whose concepts were neither understood nor appreciated by those present on opening night. The Freudian psychology on which this modern version of the Greek legend is based is not widely accepted in intellectually conservative Mexico, nor has psychology ever been studied on such a popular level as in the United States. In the trilogy, the motivations of each character are painstakingly presented, and the final effect is not that of classical tragic catharsis; on the contrary, one is left with a sense of unspeakable horror at the strange, illogical, and often evil impulses of mankind.

Despite the lack of public enthusiasm, María Douglas' portrayal of Lavinia was as fine a creation of the role as has been seen. From the very beginning of the underground theater movement in Mexico, Miss Douglas has been an enthusiastic supporter of and a prominent contributor to the development of a modern dramatic style. A superb artist, she has shown her belief in the legitimate theater by repeatedly turning away from a brilliant movie career to appear on the stage.

Notwithstanding the lack of appreciation for his great work with *The Homecoming*, Moya kept on with his original plan, and part two of the trilogy, *The Hunted*, was staged in January 1952. The response of the critics this time was much more encouraging.

In the 1952 Spring Festival, the Teatro Estudio entered *Espaldas Mojadas*, by Federico S. Inclán, a play about the "wetback" problem in Texas, which won first prize for its author. By contrast, Moya's first offering in 1953 was disappointing: Somerset Maugham's *Rain* proved terribly dated, and the direction was poor. A French comedy called *Tendre l'ennemie* is next on Moya's schedule.

Since March 1951 Moya has served as a professor of acting at the Instituto Cinematográfico y Teatral, a school of dramatic arts created by the National Actors Association. Every evening except on Sundays and holidays he can be found in one of the big classrooms rehearsing his company. Discipline is strict. His criticisms are unhesitating and to the point. There can be no interruptions. As a result, his actors have unswerving faith in him. When he is dissatisfied with a scene, he is quite apt to repeat it in burlesque. As one actress told me, "When he makes fun of us like that, we may feel uncomfortable for a moment or two, but we never make the same mistake twice."

In combating the grandiloquent Spanish acting traditions, Moya is basically trying to bring realism into the Mexican theater. The result is a sincere performance, and often a moving experience in the theater for a perceptive audience.

In contrast to Moya's emphasis on realism and the production of plays by Mexican authors, the Viennese director Charles Roemer, another leading figure in the Mexican experimental theater, devotes all his energies to staging works of universal significance and to the artistic creation of illusion. His methods are completely

(Continued on page 41)



ARGENTINA

PALMER ISLAND

THE LAST CONTINENT

the dramatic discovery of Antarctica

Enrique Bunster

THE GREAT EVENTS OF HISTORY are often produced by a chain of apparently unconnected, even isolated, events. Thus the discovery of Antarctica came as the result of the hunting and extermination of seals in the Juan Fernández Islands.

At the beginning of the nineteenth century, Más a Tierra, Santa Clara, and Más Afuera enjoyed a reputation as the leading seal grounds in the Pacific. In them Chile had a source of wealth appreciated only by its saddle-makers, "for they say," wrote Father Rosales, "that these leathers prevent and cure the affliction of piles." Foreign hunters, on the other hand, secured the area for the rich plunder. True, they could not get very close to Más a Tierra, which was defended by forty cannon and visited regularly by Spanish battleships; but they had free access to ungarded, ungoverned, unpopulated Más Afuera, ninety miles west.

Más Afuera, the awesome island that rises steeply to over six thousand feet, seems to have been the breeding grounds of the coveted fur seal. In the narrative of his travels, Captain Amasa Delano estimated that during the breeding season herds of no less than three million congregated on its rocks. Up to twenty U.S., British, and French ships would be there too, their crews engrossed in killing the animals with clubs. In 1801 an English

ship hauled away a cargo of one million skins. The distributing market was in Canton, China, where at one time the price paid for the pelts of *popis* (seal cubs) rose to three or four *pesos fuertes* or the equivalent in silk. Ordinary hides were sold in France, preferably, where they were used to make helmets for Napoleon's soldiers.

This flourishing commerce was never controlled. Más a Tierra seemed never to have heard of the pitiless slaughter. Its governor, Don Francisco de Quesada y Silva Barrionuevo y Quiñones, had other problems to occupy him. One of his statutes, which paints a full-length portrait of him, forbade the people to "walk on the street" (there was no street) after eleven at night; he established a tax on cockfights (which he himself had prohibited) and another on admissions to bullfights and puppet shows (unknown on the island) for the benefit of the hospital (which did not exist). In the end the seal hunters annihilated or frightened off the Más Afuera herds without having paid the colonial treasury a penny for the privilege.

Seeking new areas in which to pursue this time-honored piracy, the seal boats nosed into the equally forsaken channels of Chiloé and Magallanes. From the Chonos Archipelago to Cape Horn the only inhabitants were Indians—Alacalufs, Onas, and Yahgans; savage tribes,

but still in the full splendor of racial and physiological purity. They liked sealskin also; they roofed their conical huts with it or draped it on their whale-oil-anointed bodies as the only garment.

Large-scale hunting proved almost as profitable there as on Más Afuera, with the additional advantage that very often the natives took over the labor on an honorary basis—preferring this alternative to the fate of the *popis*. A few years sufficed for these adventurers to sink the Indians into degradation and corrupt them with the plagues of civilization. And to obliterate the seals, or at least spare only miserable huddles of survivors. Around 1819, in search of those dimly glimpsed or hypothetical islands that might be the doomed species' last refuge, the hunters plunged even farther south, beyond the Cape and the Drake Passage.

The existence of the *Terra Incognita* had been predicted by Aristarchus of Samos in the third century B.C. In 1599, the Dutchman Dirck Gherritz claimed to have caught sight of "a high, snowy country, like Norway" 480 miles south of Cape Horn. But after repeated attempts to penetrate the ice between 1772 and 1774, after reaching 71°10' south latitude by 106°54' west longitude with no sign of land, Captain Cook had been persuaded that the icy barrier stretched to the Pole and the southern continent was a myth. But in 1819, an English mariner, William Smith, sailing from Montevideo to Valparaíso, verified the existence of Gherritz' "high, snowy country": the South Shetlands, below the southern tip of Chile. That same year the Czar of Russia dispatched to the Antarctic Ocean an expedition led by Commodore Fabian von Bellingshausen. Bellingshausen sailed from Kronstadt, in the Gulf of Finland, taking

two five-hundred-ton ships—the *Vostok* and the *Mirni*—manned by crews experienced in Arctic climates.

It was not long before Smith's islands became a busy seal-hunting grounds—so busy that an enterprising captain might wish to look for a less crowded spot. The first to do so was Captain Benjamin Pendleton of the Stonington South Sea Company, who pushed into the unknown with five small schooners, one of which was commanded by a nineteen-year-old youth named Nathaniel Brown Palmer.

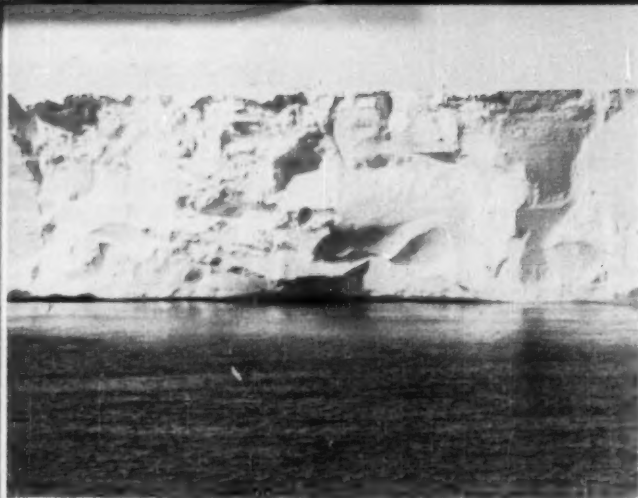
Bellingshausen's account of his voyage is known chiefly through references to it by other authors. The original has almost disappeared; a copy of a German translation is in the Library of Congress in Washington. The Russians have taken advantage of this fact to base territorial claims on falsified records of the expedition.

After passing the sub-Antarctic South Georgia and South Sandwich archipelagos, southeast of the Falklands, the *Vostok* and its sister ship came to icebergs arrayed implacably in tight squadrons, which barred approach to the continent whence—as C. F. Behrens theorized—they must issue. The constant, immeasurable melting of the icebergs and the scarcity of submarine vegetation, caused by lack of solar heat, made this sea odorless.

Three times—at 3 degrees west, 18 degrees east, and 41 degrees east longitude—Bellingshausen crossed the Antarctic Circle without finding any other evidence of land than skuas and giant petrels, which can fly hundreds of miles from shore in quest of prey. The intense cold broke his manila rope and his sails. Windstorms and blizzards finally drove him away, and he headed for Australia, arriving 130 days out of Kronstadt. In Sydney he learned of William Smith's discovery.

U.S. claim to discovery of Antarctica—supported by author of article—is disputed by British, who present evidence that a Royal Navy officer visited continent a year earlier





Shelves of barrier ice like this block access to seventh continent's shores in much of its circumference



Not all of Antarctica is ice. Towering mountains rise sheer from the sea

Eight months later, in November 1820, Bellingshausen set out again with his repaired and reprovisioned ships to assault the impregnable icecap, this time from the West. For weeks only shoals of grampuses and whales appeared in the sea, heralded by intermittent jets of vapor off in the distance. Three more times—at 164, 120, and 92 degrees west longitude—he crossed the Antarctic Circle, skirting the pack ice and reaching 69°52' south latitude, the most southerly point of the voyage. Suddenly a solitary, unknown island allowed itself to be discovered, and the explorer at once baptized it Peter I. Some days later, another lonely rock was added to the chart: Alexander I, named for the patron of the expedition. Victory seemed close.

There was no pack ice here, and the way was no longer obstructed by icebergs; they drifted wide apart, adorning the ocean with their fanciful shapes of vaulted domes, wedding cakes, ducks, gondolas.

One day in February 1821 the peaks of an enormous group of islands, a whole archipelago, rose beyond the fog. Bellingshausen ordered the anchor dropped, and waited anxiously. Unknown lands, discovered for the glory of Russia and its Emperor—lands that no one had

seen before him and that one day, perhaps, would bear his name!

When the fog dissipated, the landscape shone like a newly created world in the dazzling, indescribable light of the Antarctic. From the placid, fantastically blue waters, islands emerged as steep, snow-covered cliffs. The silence was overwhelming, as it must be on the moon, but from time to time walls of ice thundered from the rocks into the water. On the narrow, stony, barren beaches strolled penguins with impeccable frock coats and an air of aristocratic solemnity; in the sea, fur seals drowsed on ice floes rocked by the waves; in the air, birds of all sizes, shapes, and colors wheeled in search of unwary fish.

There was more. On the distant horizon, a cordillera of sharp-pointed peaks stretched from northeast to southwest as far as the eye could see—that is, at least a hundred miles, in the transparent Antarctic atmosphere. It was like seeing the Andes rise sheer from the sea, the most astonishing thing a human being had ever laid eyes on. Not an island but a continent, the seventh continent.

But this awe-struck contemplation lasted only a few minutes, until the explorers noticed something else, something they had never thought to find there. A boat! A tiny, gray, single-masted boat, at anchor a mile from the *Vostok*. A forty-five-ton sloop, flying the U.S. flag and (they read through a telescope) named *Hero*. When the shock had passed, the Russian commodore sent his launch to pick up the master of the little boat. An hour later, twenty-year-old Nathaniel Brown Palmer shook hands with the stunned Bellingshausen.

"What are you doing here?"

"Hunting seals."

"Since when?"

"Since last year." The youth went on to say that his chief, Pendleton, was a few miles away in the Shetlands, with his four other schooners, while he was looking for new herds.

The archipelago in which the meeting took place extended from 64 to 65 degrees south latitude and 60 to 63 degrees west longitude. Pendleton's ships had come direct, while Bellingshausen's had circled thousands of miles around the polar icecap.

"And I thought I had discovered this place!" exclaimed the Russian. "What will my august sovereign say when he learns I've been beaten by a boy in a vessel hardly bigger than my landing boat?"

"I only came to hunt seals," said Nathaniel. Celebrated mariners like Juan Fernández, Mendaña, Fernández de Quirós, Roggeveen, and Cook had prospected the Pacific for the prize of some great discovery; and here he, one fine day, "hunting seals," bumped into a continent. And he gave it no importance. "If you want to go to the Shetlands," he said, "I can serve as your pilot."

With no trace of bitterness, the explorer accepted this offer. In a magnificent gesture, since foolishly distorted by his countrymen, he said: "This land that you have discovered I shall call, in your honor, Palmer Land."

And so it is called still. ♦ ♦ ♦

Spain's wandering Jews



Sephardic coats of arms represent (top to bottom) Suasso, De Castro, and Henriques Pimentel families

Adolfo Solórzano Díaz

"EL RABINO Irving Miller, presidente de la Organizacion Sionista amerikana anunsio la formasion de una komision ke metera a los amerikanos al koriente del progreso realizado en Israel i en el Mediano-Oriente, partikularmente en lo konserna a la seguridad de Israel [Rabbi Irving Miller, president of the American Zionist Organization, has announced the formation of a committee that will keep Americans informed of the progress taking place in Israel and the Middle East, particularly in relation to the security of Israel]." This picturesque Spanish, or variations of it, is spoken and written today by the Sephardim, Jews of Spanish descent. The paragraph appeared in *El Tiempo*, an independent political and literary weekly published in Tel Aviv.

To Spanish-speaking people it is just as curious as the use of Elizabethan English nowadays would be to an Englishman or North American. For language is something that lives and evolves with the people who speak it, and only in an unusual case like that of the Sephardim (*Sefarad* is the Hebrew word for Spain) does it appear arrested at one stage of its development or following a peculiar bent of its own.

We find it natural and logical that Emperor Charles V should have said to the French bishop Macon, at an assembly held in Rome in 1536 before Pope Paul III: "My lord bishop, understand me if you will, and do not expect from me other words than in my own Spanish tongue, which is so noble that it deserves to be known and understood by all Christians." Although eighteen years earlier this sovereign of Spain had not known a word of Spanish, strong ties of tradition and blood bound him to his kingdom. It is equally natural and logical



Benedict Spinoza, seventeenth-century Dutch philosopher of Sephardic descent

that every Spanish American cherishes a profound respect for the mother country, and that he is wholeheartedly grateful for the religion and the beautiful language she bequeathed him. But it is strange and laudable that a people like the Jews—oppressed, deprived of their human rights during centuries of living in Spain, and at last cruelly expelled—should retain the Spanish language proudly in testimony of their deep love for their adopted country.

Few writers have paused to examine this noble repayment of oppression with love and gratitude. On political and religious grounds, most historians, who nearly all belonged to some religious order, have not until modern times recorded objectively the development of Spanish culture. For many centuries the cultural pre-eminence of the Jewish and Arab peoples in Spanish history was unknown, regarded askance, or underrated—perhaps out of fear of having to recognize the importance of their contribution; perhaps, in the case of the Jews, because many blame them for the Arab invasion. But neither this debatable opinion nor intolerance should be allowed to obscure the fact that, as Américo Castro rightly says in his *España en su Historia*, "the history of the rest of Europe can be understood without placing the Jews in the foreground; but not that of Spain." Fortunately, the error has now been rectified by historians and critics

like Julián Ribera, Manuel Asín Palacios, Angel González Palencia, Lévi Provençal, Claudio Sánchez-Albornoz, and Emilio García Gómez.

Actually, because of persecution and expulsion there is no typically Jewish culture in Spain. The Jews have acquired a great faculty of adaptation to other cultures; their own is the sum of those to which it has adjusted itself.

The Jews' arrival in Spain is lost in the dark night of time, and historians almost universally disagree about it. The First Book of Kings records that in the reign of Solomon the Israelites traveled periodically to Tharsis (Spain). But this cannot be considered colonization, for those who came were navigators and merchants who brought back "silver, gold, ivory, monkeys, and peacocks" to stock Solomon's lavish palace. The great emigrations of Jews to Spain took place after the fall of Jerusalem to the Babylonians and Titus. The Orient was hostile to the people of Israel, and Spain seemed a new Promised Land. In A.D. 136, when Flavian ordered the expulsion of the Palestinian Jews, Hadrian, then the ruler of Spain, opened his doors to them. Another long series of mass emigrations of Oriental Jews to Spain took place during the Moorish occupation. José Amador de los Ríos, historian of Jewish culture in Spain, says they arrived in A.D. 70, fleeing from persecution. In any event, there is proof that in the third century there were Jews in Spain: in the council held in 306 at Iliberis (now Granada) an attempt was made to regulate relations between Jews and Christians.

At first the Jews passed unremarked in Iberian history; there was only an awareness of their presence. Their hardships began with the persecutions instigated by the fanatical Visigothic kings, particularly after the

conversion of Recaredo toward the end of the sixth century. Under orders from Recaredo, in 598 the Third Council of Toledo forbade their holding public office or possessing Christian concubines or serfs, and declared free any children of the latter born in captivity. During the reign of Sisebut (612-620) expulsion was decreed for all who would not accept baptism. Many emigrated to France; some three hundred thousand remained in Spain, Christians in name and Jews in spirit, later to be known by the contemptuous term "Marranos." In the



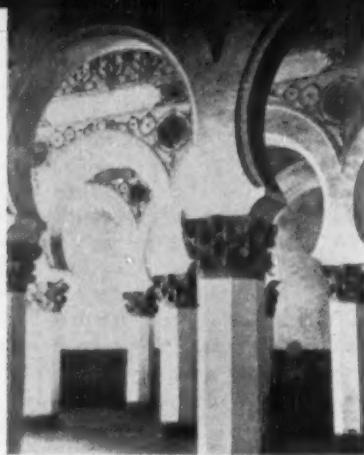
Spanish and Portuguese Synagogue founded 1625 in Amsterdam, where exiles established large, prosperous colony



Dots on map show where Spanish Jews have settled in the three and a half centuries since they were expelled

Ensayo de distribución geográfica mundial de los Israelitas españoles (Sefarditas)

Según datos adquiridos directamente por el Dr. A. Pulido



Above: Interior of synagogue in Toledo, Spain, now a church. Left: Detail of decoration in another Toledo synagogue; note Hebrew lettering

Fuero Juzgo, the Visigoths' legal code, are found such rulings as "Let them not marry, let them not be circumcised." This situation lasted until 633, when the Fourth Council of Toledo, thanks to the tireless humanitarian campaign of St. Isidore of Seville, eased the persecution. But the edict of expulsion was reinstated five years later by the Fifth Council, and the abuse continued, though mitigated by certain laws, during succeeding reigns.

Relative tranquility came to the Jews after the battle of the Guadalete River in 711 made the Moors masters of Spain, and in the first years the two peoples lived in perfect accord. In *Los Judíos Españoles y su Contribución a las Ciencias Exactas*, Francisco Vera explains: "Both accepted the dogma of the absolute unity of God . . . and professed the same hatred of Christianity, which among the Jews was augmented by the ill-treatment they had received at the hands of the Visigothic monarchy."

Though the Arabs had no proselyting fervor, and though an open struggle was constantly waged against them, their culture permeated the Spaniards'. Alfonso the Wise based his book *Las Partidas* on the Koran. The period from the ninth through the twelfth centuries was one of great tolerance—occasionally interrupted—in Spain. If the Sephardic Jews were sometimes oppressed and persecuted, they constituted the bulwark of Hispanic civilization and the foundation of the economic system. The work of Sephardic intellectuals stamped indelible characteristics on Spanish literature and thought during the eight centuries of Moorish rule. They developed a marvelous poetry, which paralleled the Arabs'. Their contributions to mathematics and astronomy were of notable significance in the rise of Western civilization. Their writers were inspired by classical science and philosophy. By their translations into Latin they brought Europe the treasure house of Arab learning. The flowering of medicine in medieval Spain was due to Jewish physicians. From the ninth century on, liberal education was in the hands of the Jews, while the Church pursued

its orthodox way. Spaniards of inquiring minds entrusted their children's education to Jewish instructors. Spain could not have done without this cultural leadership provided by the Jews, which produced a brilliant age.

The Jews entered the employ of the Christian kings under Alfonso VII (1126-57), who founded the celebrated Toledo School of Translators, where men of the three religions worked together. Paradoxically, it was in the city of the Councils that the Jews found the protection the Arabs had begun to deny them after four hundred years of amicable coexistence. A century later, Alfonso X, the Wise, surrounded himself with a constellation of Christian, Arab, and Jewish collaborators.



Newspaper published in Spanish by Amsterdam community in 1678. Sephardim still use language current in Spain at time of expulsion

Among them were many illustrious translators and luminaries of the rabbinical academies of Córdoba and Lucena. But such tolerance was sporadic in this period of Spanish history.

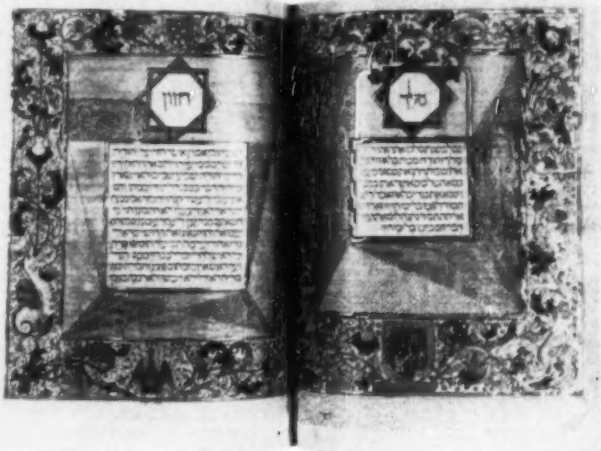
In his *The Two Great Traditions—The Sephardim and the Ashkenazim*, Abraham Joshua Heschel reports that the cultivated men of emancipated German Jewry made the Spanish period the model for their own culture in the later centuries. He adds that some regard post-1492 Hebrew literature as unworthy of serious study, and that the Moorish architecture of the nineteenth-century Central European synagogues reflects their builders' desire to identify themselves with the Spanish Jews.

The accomplishments of the Sephardim during the following centuries are even more surprising, in view of the conditions in which intolerance kept them. They were blamed, for example, for the terrible cholera epidemic that swept Europe in the fourteenth century. "As poisoners of the water of fountains and wells, the outraged populace fell on them in villages, towns, and cities," writes Amador de los Rios. Nothing could temper

the Spanish fury—neither the fact that the Jews were struck hardest by the plague nor the two bulls exonerating them issued by Pope Clement VI. In 1391, sacking of synagogues and murder of the worshipers, first in Seville and Córdoba, later in Valencia, Castilla la Vieja, and Barcelona, were incited by the subversive preachings of Ferrán Martínez, archdeacon of Ecija. They had better luck in Portugal, as a result of the compassion and tolerance of Alfonso IV.

Other causes of rancor against them were the onus attaching to any tax collector (the concession of this office, on which the Jews held a virtual monopoly, was granted by the kings as a means of repaying the vast sums they borrowed) and the charge of usury. The Sephardim were hard workers, and many had amassed large fortunes.

As the Reconquest progressed, the Spanish people had come to believe that national unity should go hand in hand with unity of faith, and to achieve this objective the Catholic Rulers, Ferdinand and Isabella, prevailed on Pope Sixtus IV to establish the Inquisition in Spain. This was accompanied by an edict pardoning all converts who would confess that they had not accepted



Fifteenth-century Hebrew Bible inscribed in Spain, probably at Córdoba or Toledo

baptism in good faith, but Marranos skeptical of its sincerity emigrated en masse to Africa, Portugal, and France. After the winning of Granada, the Catholic Rulers decreed, in the edict of March 31, 1492, the expulsion of all who would not renounce their own belief for Catholicism. Many emigrated to Morocco, where the Berber tribes decimated them and sacked their settlements. As a result, a large number fled back to Spain and desperately sought baptism.

The rest of the expelled Spanish Jews scattered all over Europe. Most, in search of a similar climate and customs, took refuge in Portugal. Their situation there was no less precarious than in Castile, however. Again they had to be Christians in order to remain, but this time they did not have even the alternative of expatriation; to keep their wealth within the country, King



Interior of Touro Synagogue in Newport. Built in 1763 by early Sephardic immigrants to United States, it is a national monument

Manuel forbade them to leave and Christianized them by force. Eventually they were driven out of Portugal too, this time going to Turkey, attracted by the magnanimity of the Ottoman sultans. Others went to Holland, England, North Africa (whence they were later ejected once more), the Balkan countries, and Asia Minor. Their number has been estimated at as high as four hundred thousand and as low as 170,000; in any case, the exodus continued for years.

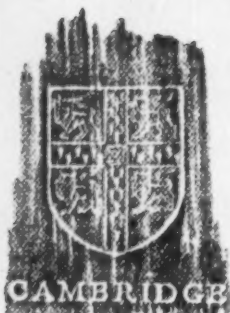
All took with them the Spanish language of the time, calling it "Ladino"—that is, the language of Latin origin, to distinguish it from Hebrew, the sacred language. In some places they founded powerful and cultured communities, as in Venice, Amsterdam, and Salonika. Their wisdom and prosperity were centered in the Amsterdam settlement, which produced the extraordinary Sephardic philosopher Benedict Spinoza (1632-77). There the Jews built a splendid synagogue—in imitation, it is said, of the Temple of Solomon—and set up large publishing houses that brought out works of every kind, mostly in Spanish. Sephardic wealth helped to make the city a commercial capital and to finance the Dutch colonial policy. The Venice community maintained its importance for centuries, even after the founding of those in Amsterdam and, later, in London.

Many of the original communities have disappeared, either because their inhabitants have moved on or because they have been completely absorbed. Some survive in the Levant, nearly every one with a synagogue bearing the name of Portugal or of Aragón. The most archaic Spanish of all is spoken in Monastir, a city in southwestern Yugoslavia, where its relative purity is due to the almost total isolation of the poverty-ridden people. Because the new generations are seizing the first oppor-

(Continued on page 46)



PRINCETON



CORNELL



IMPRINT OF LEARNING

Why the university press?

Harold W. Bentley

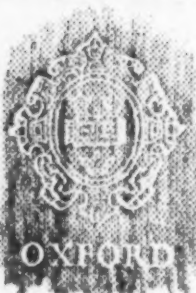
WHEN DWIGHT D. EISENHOWER became president of Columbia University, one of the problems confronting him was continued financial aid to Columbia University Press. At one point he is reported to have asked, "Why do we need a university press?" To Columbians brought up in the academic tradition of Nicholas Murray Butler, who was responsible for the establishment of a press at Columbia, the new president's query was a bit disconcerting. President Eisenhower, whose *Crusade in Europe* was then selling hundreds of thousands of copies, might understandably have been impressed by the performance of at least one commercial publisher. Even so, he was not alone among those associated with institutions of higher learning in throwing out the challenge.

The fact that nearly one hundred such presses are now operating more or less effectively in the United States might justify the conclusion that they perform a function that cannot or at least has not been performed by commercial publishers. Their scope, of course, goes beyond the purely academic field, for they publish the work of scholars both for other scholars and for the general reader. Thus recent works range from such esoteric tomes as *A Chronological Sketch of Castilian Versification* (University of California Press) and *The Metabolism of Protein Constituents in the Mammalian Body* (Oxford) to slightly less forbidding titles like

The Embattled Farmers: A Massachusetts Countryside in the American Revolution (Columbia) and *Of Medicine, Hospitals, and Doctors* (University of Utah Press). For the most part these non-profit, tax-free presses concentrate on slow-moving, long-range books.

The role of the university press has been variously enunciated by university spokesmen. According to the late President Butler of Columbia, the press should take its place along with other agencies of the university in both the conservation and the dissemination of knowledge. No more secure and usable form for accumulating the results of scholarly investigation and research or creative activity in the arts exists than in well-written, well-designed, and well-made books. In the act of publication a final screening and refining takes place. This, together with an awareness that what has been said, done, or written is to face public scrutiny, exerts a tremendous influence on the quality of scholars' work.

University presses have steadily grown in competence in every phase of publishing, including effective distribution, the most difficult, until today the best university presses rank well up with the stronger commercial houses. Recent trends in commercial publishing—rising



OXFORD



STANFORD PRESS



GEORGETOWN PRESS



LOUISIANA STATE UNIVERSITY PRESS

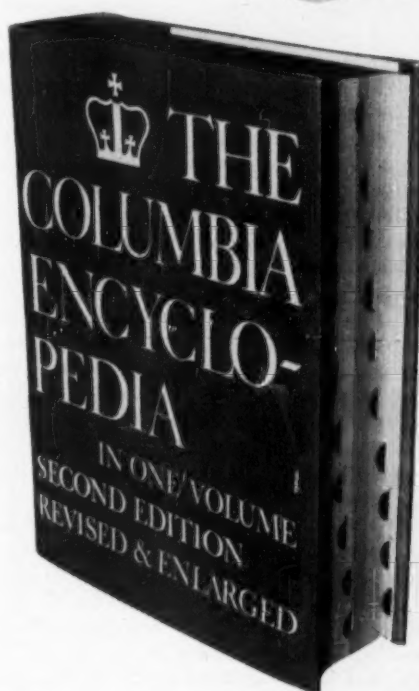
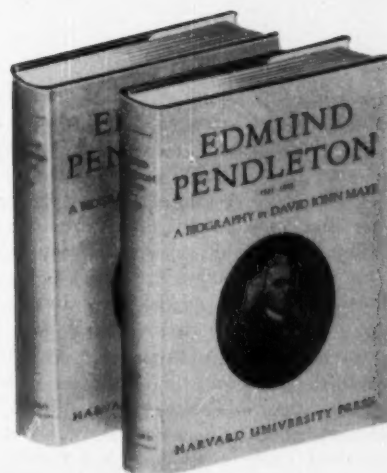
costs of production, tempting offers of motion-picture rights, and book-club contracts—have induced trade publishers to steer clear of manuscripts that are not likely to sell at least ten thousand copies. This gives the university presses an opportunity, or obligation, to publish serious, worthwhile works of limited possible sale. The break-even figure for university presses is still regarded as no more than three thousand copies, and every year they publish many books with a much lower sales potential. Commercial publishers may also be glad to be relieved of the responsibility of both the exacting editorial work and the expensive printing that scholarly works entail. These are naturals for the university presses.

Of course, every university press hopes to strike it rich at some time or other with a best seller. But the record justifies little hope in this direction. More often than not, manuscripts on popular subjects, even those by university professors, are submitted first to commercial publishers, and if they show promise of sales appeal, the university press never has a chance to consider them. There have been exceptions, of course—for example, *Plowman's Folly*, by Faulkner, and *Deserts on the March*, by Sears, both published by the University of Oklahoma Press. Oxford also turned out two best sellers: Toynbee's *A Study of History* in 1950, and Carson's *The Sea Around Us* in 1952. A Harvard publication, *Eleanor of Aquitaine*, also sold in large numbers, as did *A Lincoln Reader*, put out by Rutgers. Occasionally, university press volumes have been Book-of-the-Month Club selections, but in any year's list of one hundred best sellers it is unusual for a university press to score.

According to a report on the university presses by Chester Kerr in 1949, nearly a third of the books they publish either are solicited or are works the presses have suggested. Nor are the authors always connected with the university in question; nearly 50 per cent of the manuscripts come from outside sources. Why? The editor of *Pleasures of Publishing* lists these reasons:

- (1) Though the idea for a book may originate with one university press, the expert on that subject may be at another university.
- (2) Faculty members often get their Ph.D.'s at other universities, whose presses publish their theses as a matter of course—and, sometimes, as a matter of charter.
- (3) Often books are merely the published form of a lecture series given by a visiting professor, and the press of the host institution customarily publishes these.
- (4) Scholars sometimes join a different faculty but continue to publish under the imprint of a press they have used before.
- (5) A book of regional interest may seem more attractive to a university press in the region dealt with.
- (6) Books in a particular series—guided, perhaps, by a national professional organization—will often be written by scholars from many universities.
- (7) Presses have limited working capital, and if a scholar's own university press has a publishing schedule already full, he may not wish to wait until the next year; another press may be able to fit his book in.

During their slightly less than a century of existence, the university presses have produced, in round numbers, twenty thousand books, half of these during the past twenty years, 1,100 during 1952. From tabulations by *Publisher's Weekly*, it is evident that in recent years from 65 to 75 per cent of the output has been in the social



sciences and humanities. This figure would run to nearly 80 per cent if books on poetry, drama, and fiction were added. After these come the physical and biological sciences, with from 12 to 16 per cent. About 10 per cent might be classified as textbooks. An examination of the catalogue of a Latin American press that corresponds closely to the U.S. university presses in both organization and objectives—Fondo de Cultura Económica, of Mexico City—reveals about the same proportion of books published in these various fields.

In quantity, the British presses with U.S. branches (Oxford and Cambridge) make the best showing, and their quality is also extremely high. But while Oxford University Press, founded in 1478, has had almost five hundred years' experience, and Cambridge appeared on the scene only fifty years later, the U.S. university press is a relatively new enterprise. With the exception of a few—notably Harvard, Cornell, Johns Hopkins, and Columbia—most have been established since the opening of the twentieth century and many since 1920.

Among them Harvard was the biggest producer in 1952, with the publication of 114 books. Columbia was second with eighty-one, and Chicago third with sixty-three. California published sixty books in 1952 and Princeton fifty-two; Yale forty-nine and Stanford thirty-one. These presses are also best known for the distinction of their lists year after year, although some of the smaller presses have attained renown with distinguished titles and excellent book-making. Those at Johns Hopkins, Oklahoma, North Carolina, and Rutgers are examples.

One press at a Midwestern state university seldom prints more than two thousand copies of a book. Half or more are usually left in sheets, to be bound as needed to meet sales demands. The director of this particular press, only recently established, was requested by the university president to explain to the board of trustees the need for funds to underwrite the books and also to justify publishing them. The director pointed out that a university press is an educational undertaking and therefore costs money—in this case it requested authorization to spend at least seventy-five thousand dollars over the ensuing five years—and that not more than half the amount expended could be expected to come back as income from sales over a period of from five to ten years after publication.

The press at a large private university received for many years under a sympathetic president a substantial allowance from general university funds. Sometimes the salaries of managerial personnel are paid out of general funds, relieving the press budget of a heavy financial burden. The costs of plant maintenance and the keeping of records are also often borne by the university. But none as yet has set a budget policy that would automatically provide, say, one-tenth of one per cent of its budget, or some such amount, for book publication. And it is doubtful whether more than one or two university presses in the entire country are completely self-supporting.

Philosophically, university presses regard themselves as benefactors of the world in general, both academic



Harvard University Press in Cambridge produced more books last year than any other U.S. academic publisher, on \$600,000 subsidy



Home of University of California Press, which is publishing two titles jointly this year with Fondo de Cultura Económica of Mexico

and lay. The greater the service of a particular university press to the world of scholarship and letters, the more honor and credit to the institution with which it is affiliated. But practically speaking, there is reason to think that most university presses were established by universities to gain prestige and favorable publicity, to "keep up with the academic Joneses," for convenience, or even in the hope of making a profit, although this would be considered a secondary motive by even the most sanguine.

Theoretically, university presses might be expected to be the first to experiment with both printing materials and processes, much as university scientists take the lead in their field. Frequently, however, the presses that dominate the U.S. university publishing scene are influenced by patrons of fine book-making or collecting, sometimes are collectors themselves. So that traditional book-making as a work of art becomes the end rather than the means of scholarly publishing, and the presses are slow to grasp the opportunity to try new methods. Even the foundations, which underwrite scholarly efforts in other phases of university work with substantial grants, have nearly ignored this urgent need in scholarly printing.

In this connection, the Graphic Arts Research Foundation of Cambridge, Massachusetts, is now using experimentally a process called the Photon. This machine prepares plates for either offset or letterpress printing, uses no conventional lead type, permits the mixing of up to sixteen type fonts in sizes ranging from five to thirty-six point, and operates as fast as an electric typewriter. The possible saving in printing costs holds great promise for the university presses.

The most common title for the administrative head of a university press in the United States is "director," although a few operate under a manager. He is usually buttressed by an advisory board or committee to help select works for publication and broaden contacts with the other divisions of the university. Such a board is by custom or by university ruling usually composed of faculty members or other officers of the institution. This is true even where the press is incorporated separately from the university itself and maintains a separate financial and personnel office. The organization and staff under direction of the managing head of the press are determined pretty much by the size of the operation. Most university presses publishing twenty books or more a year require, in addition to the director, an editor with one or more assistants; a production manager; a supervisor of printing; a sales manager, who may or may not be the advertising manager as well; a comptroller, accountant, or bookkeeper; a supervisor of receiving and shipping; and an assortment of secretaries, stenographers, clerks, messengers, janitors, and salesmen. If the press operates its own printing establishment, as many as fifty to a hundred persons may be required here alone.

The expansion of a university press to include activities other than book publishing and general printing comes naturally because of the flexibility of the press organi-

zation and operation. Furthermore, the press has facilities for buying, selling, storing, delivering, check cashing, and the like. On the academic level the press is equipped better than any other department of the university for editing, proofreading, styling, designing, and distributing periodicals, bulletins, and catalogues. As a result, the university presses often perform a variety of services for their universities or for the university community.

At least three presses at major universities operate or have operated the official bookstores, which might feature a stationery department, laboratory supplies and equipment, gifts and notions, and some kind of eating and refreshment facilities. One bookstore set-up consisted of the main store, a pharmacy branch, an architectural-



Offset section at the University of Utah Press, which is directed by the author

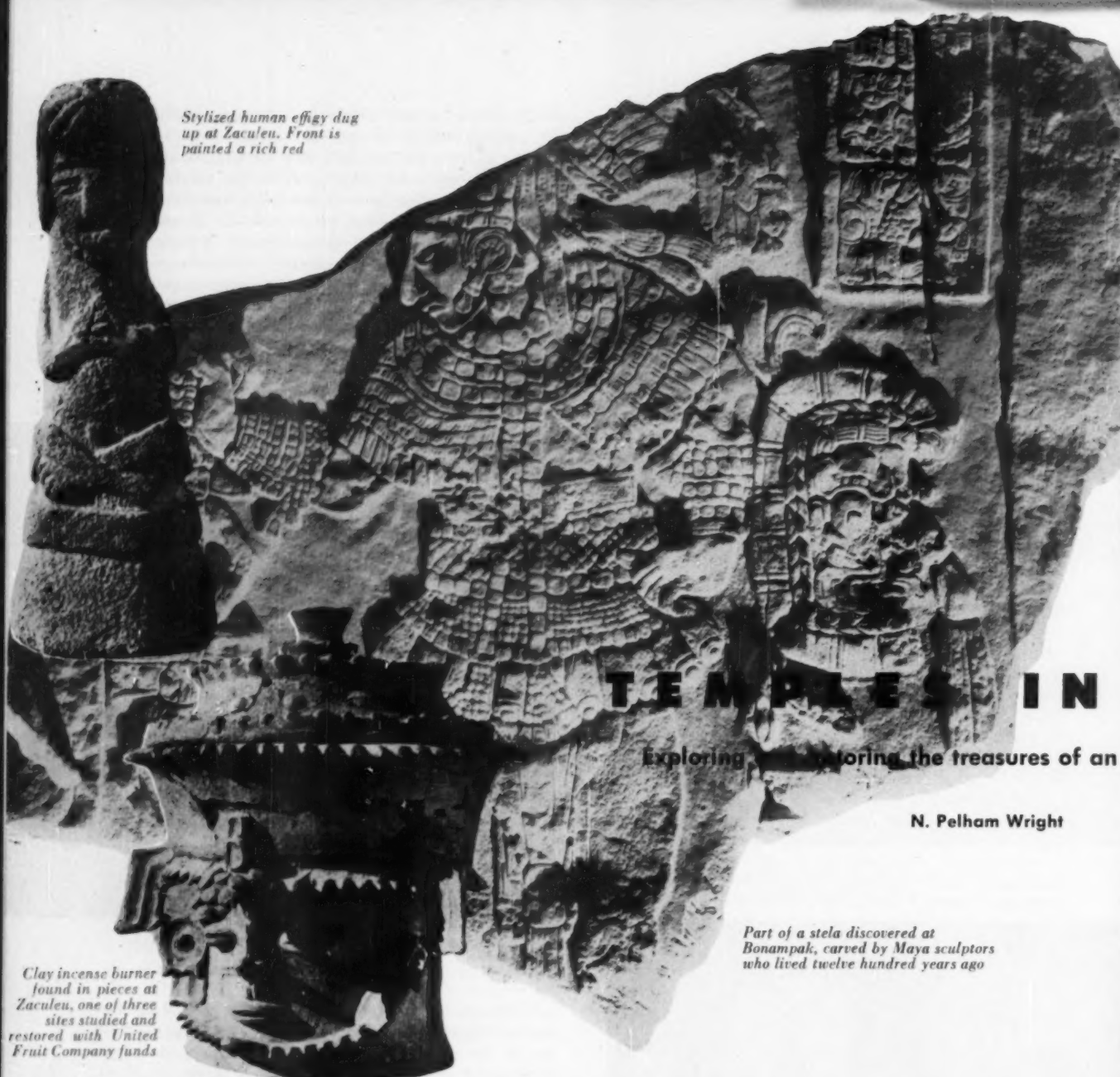


Small staff at Rutgers University Press turns out monumental books like Collected Works of Abraham Lincoln

and-art-supplies branch, a book stall for special lectures and programs, an academic-costume service offering gowns for sale or for rent, a haberdashery, a theater bureau, an authorized travel service agency—in short, a network amounting to a campus department store for students and faculty members. In addition, this press maintained a visual-aids department and served as distributing agent for national and international publications. Under favorable conditions these various non-book interests of the presses produce substantial income to subsidize books published by the press.

Conditions, traditions, needs, and location determine the relationship of the press to its university. Generally, it is one of the regular departments or divisions of the university, with the director responsible to the president, to some other high-ranking officer, or to a university committee or board. In such cases financial and other

(Continued on page 39)



Stylized human effigy dug up at Zaculeu. Front is painted a rich red

TEMPLES IN

Exploring and restoring the treasures of an

N. Pelham Wright

Clay incense burner found in pieces at Zaculeu, one of three sites studied and restored with United Fruit Company funds

Part of a stela discovered at Bonampak, carved by Maya sculptors who lived twelve hundred years ago

ONE DAY EARLY IN 1840 Frederick Catherwood, an English traveler-artist, and two Guatemalan brothers named Payes made their way with a Negro guide through a tract of dense, tropical Guatemalan forest, about sixty miles southwest of what is now the Caribbean port of Barrios. Catherwood is best known as the companion and friend of John Lloyd Stephens, the U.S. diplomat, traveler, and author who traversed Central America between 1839 and 1842 on an arduous diplomatic mission and wrote the famous *Incidents of Travel in Central America, Chiapas, and Yucatan*, which virtually introduced that part of the Western Hemisphere to readers of English.

The Payes brothers (this is Stephens' spelling and may be his version of Páez, a more common Guatemalan name) and Catherwood were searching for the Maya ruins of Quiriguá. Since it was abandoned some time in the ninth century A.D., this ancient city had been seen only by natives of the region, who took no interest in the ruins, and by the Payes brothers' late father, who owned the land on which they stood and had spoken about them to his sons.

They found the ruins choked and suffocated by the steaming, irresistible jungle. The long-term effect of unrestrained vegetation on even the most durable of man-made monuments can be seen in many places in America

between Papantla, Mexico, and Tiahuanaco, Bolivia. Everywhere the story of destruction is the same. The foundations of buildings and pyramids are slowly and ruthlessly split by the roots of trees that happen to germinate on or near them. Stelae (stone shafts used by the Mayas to mark the passage of time) are tipped over the same way, or broken when forest giants fall on them. So it was at Quiriguá, according to Stephens' account, based on Catherwood's report to him, and to Catherwood's own drawings.

When the Catherwood-Payes trio arrived in Quiriguá, the world in general knew next to nothing about the Old Maya Empire. Although during the preceding winter Catherwood and Stephens had jointly explored the impressive Old Empire city of Copán (not far to the south, in Honduras), their findings had not yet been publicized. Three civilized men had seen and written about Copán before them—Diego García de Palacio as early as 1576, Francisco de Fuentes in 1700, and Juan Galindo in 1836—but only the latter's description had been made available to the non-Spanish-speaking world.

Amid the gloom beneath the towering trees at Quiriguá—the lordly ceiba, the ebullient mahogany, and that vigorous and singularly beautiful palm, the cohune—

THE JUNGLE

ancient civilization



Brightly painted Bonampak murals portray elaborate ceremonies, battle scenes, and colorful processions of nearly life-size figures. This scene depicts torture of prisoners of war



Lacandon Indian, who still worships at Bonampak temples, resembles Maya ancestor whose profile appears at left on stela

moss and other growth had so obliterated the temples, altar stones, and stelae that their sculptures were at first only vaguely perceptible. This explains why Catherwood's attempts to reproduce their intricate ornamentation were much less successful than his masterly sketches of the stelae at Copán, where the vegetation had not been quite so exuberant.

In those days, of course, there were no Maya experts to interpret the mysteries of the ruins. Today anyone wishing to steep himself in Maya lore can look to the

Members of 1947 Bonampak Expedition look over newly excavated segment of a stela. One of eight temples still standing can be seen in background

writings of probably fifty authoritative Maya scholars, including Sylvanus G. Morley, H. J. Spinden, Thomas Gann, and T. A. Joyce of the United States, and Alfred P. Maudslay and J. E. Thompson of Great Britain. But all appeared in the twentieth century except Maudslay, who visited Quiriguá four times in the 1890's, cleared the menacing plant growth from the immediate vicinity of the stelae, and made the first scientific study of the ruins.

In 1909 the United Fruit Company acquired title to the site and the next year began replacing the primeval forest of the Motagua Valley with banana plantations. But a thirty-acre tract around the ruins was left untouched. Shortly afterward a group of U.S. archeologists headed by Edgar L. Hewett and Sylvanus Morley spent some months in the area carrying on intensive investigations and beginning reconstruction work on two of the principal buildings. In the next major restoration project, undertaken in 1934 with United Fruit's financial support, Dr. E. H. Morris and Mr. Gustav Stromsvik of the Carnegie Institution of Washington began mending and re-erecting the fallen stelae. To avoid injuring the sculptured surfaces of these extremely heavy monuments (the one called Stela E, for example, weighs about sixty-five tons), thick mattresses of dried banana leaves were lashed over the stones where the cables were to be attached.

Present-day visitors find few remains of Maya cities more interesting than those of Quiriguá. They are also among the most accessible, since they are only two miles from the railroad that links Puerto Barrios with Guatemala City. In the past hundred years the whole lower valley of the Motagua River, where Quiriguá is located, has changed its face. When I first visited it in 1943 I had the feeling that the place now looks much as it did at the height of its glory, say around 750 A.D. Nothing could be more impressive than the tall, mellowed statues in a verdant clearing, surrounded by huge trees and almost impenetrable undergrowth, from which the screaming of Amazon parrots and brilliant red-and-yellow macaws and the chattering of monkeys assail the ear. Below, the carefully tended greensward enhances the dignity of the stelae, and one is instantly conscious of the gravity and implications of the scene. Even a Philistine would feel some emotion, although—and this applies to all Maya ruins—their eloquence depends to a large extent on the knowledge of the beholder.

Some 160 miles due west of Quiriguá and three miles



Intricately sculptured Stela F at Quiriguá dates from 761 A.D., marks start of thirty-year period when beards were in fashion there

from the mountain town of Huehuetenango is another archeological treasure the United Fruit Company has preserved for posterity, the Zaculeu ruins. Little is known of this city's past, except that it was stoutly defended by the Mam-speaking Mayas of the area against Gonzalo de Alvarado and his Tlaxcalan Indian forces when they were subduing that region in 1524-25. It lies on a small plateau that made military assault a really formidable operation, but Alvarado pressed the defenders sorely and they were finally starved out.

Maya city of Quiriguá flourished at time barbarians were invading Rome and Europe was passing into the Dark Ages



Like all the Maya centers that were solid enough to withstand the ravages of time, this was a sacred precinct. It is believed to have been used by the Mams between the twelfth century and the fifteenth as a place for religious rites and spectacles. No one was living in Zaculeu at the time of the Spaniards' arrival; presumably the Mams assembled there for the Alvarado siege from the surrounding countryside. After the strife, the structures were abandoned to the elements, and even at that altitude (about 6,250 feet) nature can wreak a great deal of havoc. By the time Stephens got there he found "a confused heap of grass-grown fragments," and stayed only long enough to explore a few of the mounds and measure the largest ones. Subsequent investigations were made in 1913, 1927, 1938, and 1945. In 1946 United Fruit, with the cooperation of the Guatemalan Government, undertook to excavate and restore the site.

Zaculeu, whose name means "white earth," has been found to consist of forty-three mounds or ruined structures, grouped around a series of open rectangular spaces. Many of the most important have been scientifically rebuilt as completely as existing evidence permitted. In each case, the accumulated earth and plant growth were removed, and then the axis of the building was probed for burials and any earlier foundations. As the work



Boulder-size monument at Quiriguá represents a huge crouching monster holding a priestly human figure in its jaws. Some authorities consider it New World's finest piece of aboriginal art progressed, underground tombs were discovered that are some six hundred years older than the surface structures, indicating that an early people, who may or may not have been of Maya blood, lived in Zaculeu, until about the year 700 A.D. An exceptionally fine pottery vessel with black and red designs on an orange background, of a type known to have been produced in northern Guatemala during the Old Maya Empire, perhaps as early as the fifth or sixth century A.D., was unearthed near the entrance to one of these tombs. It may have been brought from Petén to honor the important person buried there.

All the artifacts found, whether of pottery, jade, copper, or gold, were classified, and a representative selection was housed in a small museum established on the spot.

Through careful study of evidence, form and feeling of Zaculeu structures have been re-created. Final coat of white cement simulates white lime mortar used by original builders

Human skeletons, after measurement and study, were either retained as specimens or reburied.

The threefold aims of the Zaculeu Project were "to recover all facts that time has spared regarding the history of the site and its inhabitants; to preserve and make available all finds, both of buildings and of the products of ancient handicraft; and faithfully to repair the ruined structures, that the people of Guatemala and travelers from other lands may be provided with an easily accessible example of the achievements of the Highland Maya." By April 1949, after twenty-one months of work in the dry seasons, the project was completed and the restorations were formally handed over to the Guatemalan Government.

United Fruit's third archeological venture took place in the rain forests of Chiapas in southern Mexico. Here live about two hundred Lacandons—primitive, nomadic descendants of the Maya. These enigmatic people bear little resemblance to the Maya's descendants in the Chiapas highlands or the modern Maya of Yucatan, yet they speak the purest form of the Maya language found anywhere. I don't know whether a Lacandon has ever been confronted with a modern Maya, from, say, northern Yucatan, but such an encounter should provide some fascinating material for philologists.

In February 1946 Charles H. Frey of Staunton, Illinois, was led by a Lacandon friend of his named Chambor through the uncharted Chiapas jungles to the ruins of a Maya city where Chambor's people still worship the gods of their ancestors. The site has since become known to the outside world as Bonampak—the Maya word for "painted walls." A few months later a United Fruit

(Continued on page 43)





1 Ocean travelers will reach Venezuelan capital quickly over new road from this terminal in port of La Guaira

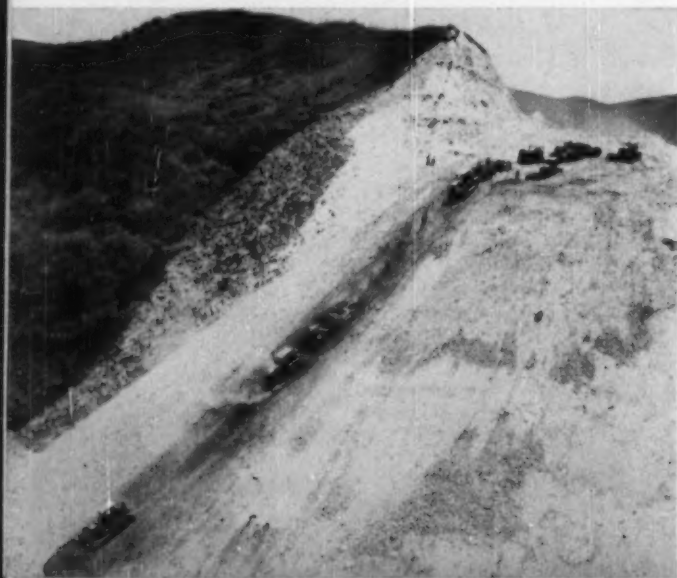
Photographs this article courtesy Hamilton Wright Organization



2 in Caracas, highway will tie in with new through routes like Avenida Bolivar, pictured under construction

SPEEDWAY TO CARACAS

5 Scrapers and tractors skid down 60-degree slope, moving earth to fill ravine in highway's path



6 Two hundred tons of dynamite loosen 350,000 cubic yards of dirt to remove an obstacle





3 Bird's-eye view shows how superhighway uses fills, cuts, and bridges to smooth mountain climb

FOR THE FIRST THREE HUNDRED YEARS of its nearly four centuries of life, Caracas, Venezuela's capital city, was linked with La Guaira, now the country's chief port, by only a rough cobblestone road. Then came a railroad, whose trains still chug over the mountains for two hours to connect the cities, which are only six miles apart as the crow flies. And a paved but perilous twenty-mile highway permitted travelers to enjoy the beauties of the landscape while making the trip in something over an hour. This narrow, winding road carries half of the nation's imports. As it rises from the mountain-ringed harbor, dramatic views unfold of sea and land. Deep ravines alternate with cactus-covered ridges. Precipitous drops and sharp curves mark the scene of many of South America's most spectacular auto wrecks. Finally, you make the Pauji Climb behind a line of lumbering trucks, and from the high point of 3,300 feet look down on bustling Caracas seven hundred feet below.

7 Procession of big, self-loading scrapers levels off a stretch in coastal range



4 Surveying team hacks through cactus growth to lay out route for the autopista

Thanks to one of the truly great feats of modern road building, all this will be changed next October, with the completion of the La Guaira-Caracas superhighway. The most expensive thoroughfare for its length in the world (cost: six million dollars a mile, as against about one million per mile for the most costly U.S. roads), it will change Caracas from a mountain to a maritime capital. Driving time to the docks will be cut to twenty minutes, average speed for the run stepped up from sixteen miles an hour to fifty. More important, gone will be the traffic hazards of the old road's three hundred curves.

The new *autopista*, as it is known locally, will be just under eleven miles long and will have twin twenty-four-foot lanes separated by a five-foot landscaped strip. Built under the direction of the Venezuelan Ministry of Public Works, the project is being paid for in cash with funds derived from the country's big oil and mineral exports,

8 Central bridge section was assembled on the ground, hoisted into place in spectacular operation





9 Highway crosses Tacagua Creek on longest pre-stressed concrete bridge in the world—1,030 feet

and the investment will be repaid by toll charges.

Two twin-tube tunnels, both built by a U.S. firm, and three large plus numerous small bridges help the speedway climb Avila Sierra to an altitude of three thousand feet with maximum smoothness. One of the tunnels is over a mile long, and complicated ventilating installations are necessary to keep fresh air flowing through it. More spectacular though less expensive than the tunnels are the three big bridges across Tacagua Creek. A French firm won the bridge contract with a bid of five million dollars—twenty-five million less than a U.S. company asked. The big saving was made possible by a revolutionary new idea in pre-stressed concrete construction, the Freyssinet system, which uses only 2.5 per cent steel, 97.5 per cent solid concrete. More than three hundred immigrants—Italians, Germans, Austrians, and Slavs—are working for the French bridge builders. Where necessary, ravines as much as 140 feet deep have been filled



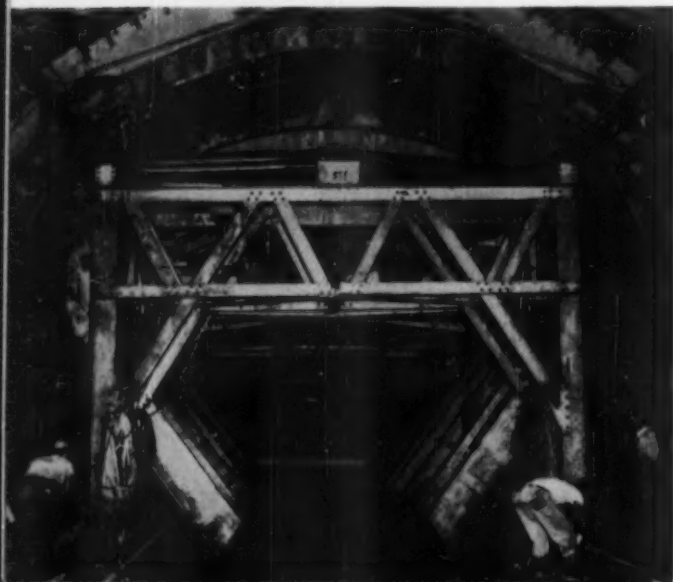
10 Steep slopes left by highway construction are planted with special tough grass to prevent erosion

and mountains cut away, changing the face of the earth. More dynamite is being exploded in the course of the work than on any previous highway project in South America. To move all the heavy equipment into place to do the job required thirty-six miles of new secondary roads, which were started six years ago.

The newly formed slopes will not be abandoned to the destructive forces of erosion. Two nurseries are already growing bushes, grass, and seeds for strategic planting, as well as trees for the median strip and the protected right of way on each side of the highway.

At Maiquetía, a cloverleaf will divert traffic from the capital to the International Airport and coastal resort towns, while a spur in La Guaira leads directly to the second-floor passenger room of the new terminal. Soon travelers will be able to step off their ocean liner and into Caracas, whisked over Venezuela's safe and speedy super-route. ♦ ♦ ♦

11 Workers prepare to install cement lining in one of twin tubes in tunnel through the mountain



12 Dangerous curves and hills marked old road, now being replaced by superhighway



a
word
with



Daniel Cosío Villegas

"NEITHER the United States nor Latin America has yet reached a happy medium in publication practices," Daniel Cosío Villegas, a leading Mexican intellectual, said in Washington recently. He and his wife were spending a month here doing extensive research at the Library of Congress for his projected six-volume history of Mexico covering the Díaz period from 1867 to 1911. (The first volume is scheduled for publication late this year by one of the foremost Mexican publishing houses, Fondo de Cultura Económica, which Dr Cosío Villegas used to head and still serves in an advisory capacity.) Nor is historical research new to Mrs. Ema Salinas de Villegas, who edited the Mexican translation of Professor Clarence Haring's *Trade and Navigation Between Spain and the Indies in the Time of the Hapsburgs*.

It is impossible to fit this versatile figure into any pat category, for he is not only author and publisher, but also philosopher, teacher, diplomat, historian, economist, and humanist, not to mention his membership in the Mexican equivalent of the Académie Française, the Colegio de México. So many facets present obvious difficulties for the interviewer, so by mutual agreement we limited our discussion to Cosío Villegas' youngest venture, the historical magazine entitled *Historia Mexicana*, which recently celebrated its first anniversary.

"The United States puts too much emphasis on quantity in publishing," according to Cosío Villegas. "A commercial publisher can't risk publishing a book unless he is assured a sale of at least ten thousand copies, while in Latin America three thousand is enough. Publishing expenses there have not risen so high; therefore we can afford to stress quality ahead of quantity."

"But doesn't this lead to publishing for a highbrow audience rather than for the average reader?" I asked.

"True," he agreed. "Latin America writes and publishes too much for the 'élite,' while the North American publisher tries too hard to satisfy 'Mr. Everybody's' taste. The Latin Americans must take more interest in aiming books at the general public if they are to satisfy the enormous growth of reader interest. At the same time the United States must find some sort of *modus vivendi* whereby the commercial publisher can put out deserving books even though their sale is limited. The university

presses should not be expected to carry the load alone." (See "Imprint of Learning," page 16.)

Tall, handsome, and slightly stooped, with a heavy shock of graying hair, Dr. Cosío Villegas combines enormous energy with a healthy dose of cynicism. When he commends something, the praise has surely been well earned. "U.S. journalism is exceptionally good," he said. "Of course I could cite many exceptions, but in general it fulfills a worthy function. It maintains reader interest, provides a fund of information, and is respected. The U.S. newspaperman uses this as his criterion: if the reader doesn't continue reading past the first three lines, the writer has failed."

"And isn't the same thing true in Latin America?"

"Not exactly. One could say that the North American writes for the present generation, while the Latin American writes for posterity, almost never keeping the reader in mind."

"What is your favorite U.S. magazine?"

"In my opinion the best journalism is to be found in *The New Yorker*, for it combines both skilled writing and reader interest. Latin American periodicals would do well to emulate this magazine."

"Is that what you are trying to do with *Historia Mexicana*?"

Dr. Cosío Villegas replied that though his publication is narrower in scope, he does try to appeal to the average reader, rather than simply to the historian. He pointed out that for the first time in Mexico—perhaps in Latin America—U.S. practices such as editing and rewriting are being applied in *Historia Mexicana*. Now his contributors are beginning to realize that the editor's criticism is not an attack on their intellectual ability, but merely represents the publisher's desire to bring out a readable and popular magazine. The success of his publication may show other editors that such procedures are essential to a well-run publication. "Perhaps my contributors also accept the blue pencil because we can pay better than most other publications," he added with a twinkle.

"And how do you manage that?"

"For a long time I have felt that Mexicans should know more about their own history. So I went to friends and wealthy Mexicans explaining my venture to them as a patriotic duty. They collected a fund for the magazine—to relieve me of worry over the financial burden. Commercial enterprises also advertise in the magazine, not because they believe the prospective reader will buy more steel or drink more beer but because this is their way of 'giving' financial support to a Mexican cultural venture. Costs are not entirely covered by subscriptions and advertising, but the deficit is made up from the fund. It is a very small deficit, but it represents the difference between success and failure."

"Another point of view we should correct," Dr. Cosío Villegas said as he wound up the interview, "is the prejudice of the Latin American intellectual against the writer who is popular with the readers. The most respected writer now is the one who publishes nothing."
—Alice Raine ♦ ♦ ♦

OAS

FOTO FLASHES



After conferring the Grand Cross of the Order of Carlos Manuel de Céspedes on a quartet of Latin American envoys in recognition of their work for closer Hemisphere relations, Cuban Ambassador to the United States Aurelio F. Concheso (center) shook hands all around. The recipients of the award were (from left) Ambassador Roberto Heurtematte of Panama; Ambassador Guillermo Sevilla Sacasa of Nicaragua; Ambassador Luis Francisco Thomen of the Dominican Republic; and Ambassador René Lépervanche Parparcén of Venezuela, Chairman of the OAS Council.

Under the sponsorship of OAS Ambassador Juan Bautista de Lavalle of Peru (right), Lima-born pianist Teresa Quesada, who made her first radio appearance at the age of three and a half, recently gave a recital at the Pan American Union. When she was eight, she played at the Municipal Theater in the Peruvian capital, and three years later appeared as soloist with her country's National Symphony in the First Concerto of Beethoven. Miss Quesada came to the United States in 1948 at the suggestion of Artur Rubinstein, and has been studying at the Curtis Institute in Philadelphia. Meanwhile, she has given recitals here and at home, and will soon make a tour of South America.



Haiti became the twelfth country to deposit the instrument of ratification of the Convention on Consular Agents when the island republic's OAS Ambassador Jacques François (center) signed the necessary papers at the Pan American Union recently. Looking on are (from left) Mr. Luis A. Reque of the PAU Law and Treaties Division (standing), OAS Assistant Secretary General William Manger, and OAS Secretary General Alberto Lleras. The Convention on Consular Agents deals with the appointments, functions, prerogatives, suspensions, and terminations of those in the consular service.



Just before giving a recital at the Pan American Union, Cuban pianist María de los Angeles Ros (center) chatted with her sponsors, Dr. José T. Barón, Cuba's Interim Representative on the OAS Council (left), and Mrs. Barón (second from right), in company with the Cuban Ambassador to the United States and Mrs. Aurelio F. Concheso. Born in Manzanillo, Cuba, of a family long associated with that city's musical life, Miss Ros began her piano studies there. Then she went to the National Conservatory in Havana for advanced work. She came to the United States to study in 1948 and is now attending the Peabody Conservatory of Music in Baltimore. Her PAU program included selections from Cuban and European composers.

The work of Dominican artist Noemí Mella was first exhibited in Washington at the Pan American Union when the two Dominican envoys sponsored a one-man show in May. Here OAS Ambassador José Ramón Rodríguez (right) discusses a canvas lent by the National Gallery of Fine Arts in Ciudad Trujillo. Looking on are Dr. Luis Thomen, Dominican Ambassador to the White House, and Dr. Mario Rodríguez, attaché with the Dominican delegation to the OAS.



it's the talk in . . .

Panama City

Visitors are no novelty in this crowded city, but an unusual number of interesting people have been here recently. Among them: Justice William O. Douglas of the U.S. Supreme Court, who lectured about that institution at Panama's National University; Queen Salote Tupou, ruler of the Tonga Islands, who traversed the Canal en route to another Queen's coronation; charming young movie stars Pia Angeli, Debbie Reynolds, and Carleton Carpenter. Two of the most colorful visitors were Isabel Lam and Felicia González from Aliquoti, San Blas Islands to the north of Panama's Atlantic coast. In their dark, blue wraparound skirts, varicolored molas (blouses) topped by bright headscarves and lavish jewelry, including gold nose rings, the girls toured the city, repeating at schools and a benefit fair. . . .

Dr. Octavio Filgueira, Carlos Casanovi and Panamericano Ambassador to Washington Roberto Medeiros have been named by the Panama Government to negotiate a revision of Panama-United States treaty relations, including the Canal Zone agreement. The talks are expected to get under way in Washington soon. . . .

La Macarena, small modern concrete building, was inaugurated March 1, to the delight of local aficionados. Young fighting bulls are imported from Mexico once a week, bull master jumping the fence, and young Mexican and Spanish fans are popular. In spite of its small size, La Macarena's patrons are calling it "la plaza más torera de la América" (the bullfighting ring in America!). . . .

Mortality from tuberculosis in Panama City has fallen 60 per cent in the past five years, according to Dr. Amadeo Vignati-Mastrelli, Panama's chief T.B. expert and a member of the seven-man World Health Organization committee on tuberculosis. Crediting the drop to the use of antibiotics, he warns that actual incidence of the disease may be increasing and the anti-tuberculosis campaign must continue. The Hospital Salino Hospital for consumptives, near Thorerra, was recently opened and is a big step ahead in the country's fight to stamp out this scourge. . . .

Point Four's SICAP (Inter-American Agricultural Co-operation Service in Panama) has recently announced two new projects in the Province of Chiriquí: a demonstration center is planned where farmers may learn better agricultural methods, with emphasis on mechanized production of such raw crops as corn and beans. This follows a similar program in which mechanized production of rice has already been successfully introduced. At El Real, Darién, land clearing is already under way for the first Point Four project in the province. A demonstration pig farm will furnish pigs at cost to nearby farmers and will also serve as headquarters for extension work planned by the Panama Ministry of Agriculture. —Elizabeth Seale-Lamb

Montevideo

The Comedia Nacional, a municipally financed theater group, recently opened its seventh season at the Solís Theater. This is a unique organization which to a few years has been able to convince the Uruguayan public and the critics—both very demanding—of its worth. It has presented classical and modern plays from all countries both in the capital and in smaller towns. The whole cast is made up of Uruguayans. Among the most successful plays have been Molière's *Tartuffe*, Lope de Vega's

Fuenteovejuna, and lately *El Abencerraje* by Calderón. The shows are directed by the noted Spanish actress, Margarita Xirgu, who occasionally plays a role. She is also the director of the Drama School affiliated with the group, which has cultivated talented young actors to the cast. Last year the Comedia held a drama contest for national playwrights and stages the prize-winning play. Everyone hopes that a distinguished Uruguayan playwright, thus be discovered, but so far nobody has emerged. The late Florentino Sánchez, whose play *Barroco* *Abasco* opened the Comedia's 1953 season. The show was directed by the able Argentine actor and director Orestes Cavaglia, now working permanently with the group. It was a tremendous success, and his understated presentation gave rise to a lively debate among the critics. Cavaglia stripped the text of its realistic exterior (inspired by the taste of the early 1900's and the River Plate theatrical tradition), so that the play's social implications as well as its symbolism are more evident. The protagonist, Don Zúñiga, represents the "Mito de Claudio", not only presents a personal drama but symbolizes the end of the patriarchal social system that prevailed in the Uruguayan countryside until the end of the nineteenth century. . . .

Seven countries participated in the South American Basketball Championship, which took place recently in Montevideo: Colombia, Ecuador, Peru, Chile, Paraguay, Brazil, and Uruguay. By the strictest margin, Uruguay won the championship. The last game was played with Brazil. Basketball has been the two countries'—women and men—rivalry since 1922. In the field of sports chess all the recent games between the two in recent years, whether played in Brazil or here, have been marked by unpleasant incidents. Little is the focus, even the public joined in the scrapping. Apparently, Brazil cannot forget that in the last game of the Rio de Janeiro Championship in 1930 it was beaten by Uruguay, which became world champion for the fourth time. Fortunately, the bitterness has not carried over to basketball—the last game was played in a good sportsman fashion, and the Brazilians were good sports about the Uruguayan victory. —Hugo Rocha

Buenos Aires

With the influx of so many Italian immigrants during the war, Buenos Aires and other Argentine towns look more as they did at the turn of the century, when immigration from the peninsula was at its peak. Big Italian towns have opened branches here; many newspapers are being published in Italian; periodicals from Italy have a large circulation; Italian theatrical groups are being formed locally; and it is common to hear their language spoken downtown. Then there's the matter of the Italian singer Nicolás Perna, whose concerts here sold for thousands. The products of these admittedly hardworking people are again valued as they should be: elegant dress was the recent exhibit of Italian crafts, showing samples of industrial goods, applied art, fashion creations, all made in Argentina. . . .

The enthusiasm exhibited by Argentines for their twelve-spot was again confirmed by the enormous crowd that gathered at the large River Plate club stadium on May 16 to see the game between Argentina and British colony players. But the contest was disappointing. While the Argentines showed their usual agility, imagination, and good humor, the British team lacked flexibility and was severely criticized even at home. Better results were expected from the May 17 match in the British team had acquired new and better players, but although the hundred thousand spectators stoically withstood a heavy downpour, the game was suspended after twenty-three minutes before it was able to be scored, just when the British were hitting their stride. —Roberto J. Giusti

THE HUMAN RACE IN BRAZIL

(Continued from page 5)

may be found out. Brazilians are more relaxed about such matters. When it comes to race or color, they take a person pretty much at face value.

So far as official records are concerned, a Brazilian is classified according to his actual color, with rather generous margins allowed. In the United States anyone known to have even a drop of "Negro blood" is automatically classified as a Negro, regardless of how white he is. Examples of this are found everywhere. Several years ago a leading U.S. news magazine printed pictures of perhaps half a dozen pretty girls and asked its readers to guess which were Negroes and which were whites. The girls and their photos had obviously been carefully selected, and, as might be expected, those who looked white actually had one or more Negro forebears, and those who looked somewhat Negroid were actually "pure" white. Nothing could have highlighted more effectively the basic difference between racial attitudes in Brazil and the United States. In Brazil, all the girls would have been considered white.

One of the best examples of Brazilian opinion on race questions is the number one hit song of the 1948 Carnival. It was called *A Mulata é a Tal*, which means "The Mulatto Girl is Tops." The words were simple enough: "A white girl is a white girl. A black girl is a black girl. But the mulatto girl is tops." It should be mentioned that in Brazil the word mulatto covers a wide range of interracial mixtures, not being strictly limited to a fifty-fifty Negro-white mixture as it often is in the United States, where such terms as quadroon and octoroon are used to describe other combinations. Brazilians are not so precise. Precision is not one of their strong points, anyhow. Similarly, their word *moreno* is used to describe a wide range of individuals from whites with good tans to definite mixed-bloods. As for the Carnival song, its thesis was widely accepted throughout Brazil as a truism; everyone sang it with gusto and danced to it endlessly. No one bothered to write anything about its social significance.

Cynics can point out that the song gave rise to some unflattering parodies, and that these were evidence of discrimination—and so they were. One parody used the three more or less rhyming words *rico*, *bicho*, and *lixo* to say: "The white is rich. The black is a beast. Throw the mulatto in the trash." But the cynics miss the chief point, which is that the parody was scarcely heard except among a few members of the smart set, whereas the success of the original lyric was nation-wide and tumultuous. It won first prize and the whole-hearted acceptance of the Brazilian people. Could a title or lyric like "The Mulatto Girl is Tops" ever emerge from Tin Pan Alley, much less reach the top of the U.S. hit parade?

In a wider sense, it may be said that the isolated examples of racial discrimination in Brazil, whether it be the refusal of a hotel room to a U.S. Negro in deference to the supposed prejudices of other U.S. guests or the non-admittance of colored people to certain private swimming pools or the fact that certain white subordi-



Amazonian caboclo (part Indian). Brazilians casually identify each other by skin color rather than by size, features, or shade of hair. nates of colored officials in business or government do not entertain their superiors in their homes, are virtually all parodies of the real and basic attitudes, feelings, and values of the people.

Significantly, Brazilians rebelled against these isolated incidents, and a 1951 law makes illegal any race or color discrimination in hotels, boarding houses, shops, restaurants, bars, places of public amusement, barber-shops, beauty parlors, schools, government offices, any branch of the armed forces, and corporations. The penalty is either short-term imprisonment or fines ranging from five hundred cruzeiros (about ten dollars) to a maximum of twenty thousand. In the case of pupils barred from enrollment in any school, responsible parties can be jailed for anywhere from three months up to one year. This also applies to cases in which someone is denied a job solely because of race or color.

Perhaps the most poignant illustration of the difference



Friends at Caio Martins School near Belo Horizonte. Freedom from racial bitterness characterizes entire country

between the United States and Brazil in the matter of race relations is the fact that a Brazilian Negro generally considers himself first and foremost a *brasileiro* and only second a *preto* (black man). Can the equivalent be said of the U.S. Negro? Far too many, through no fault of their own, cannot help thinking of themselves as Negroes first and U.S. citizens second, which is the real meaning of second-class citizenship.

Almost everyone will agree that while we like to think of our country as one in which every boy has a chance to become President, no one with a drop of "Negro blood" is likely to get the job in the foreseeable future. Yet the seventh President of Brazil, Nilo Peçanha, was of mixed blood. State governorships in Brazil have been held by capable mulattoes, like Otávio Mangabeira of Bahia. This is first-class citizenship.

According to the noted Brazilian sociologist Gilberto Freyre, it is possible for a well-educated colored Brazilian not only to think of his citizenship before his race but even to consider himself a Latin. It is noteworthy that in Brazilian literature one seldom finds works of the type produced by Richard Wright and other U.S.



Cowboys from northeastern Brazil are evidence of miscegenation

Negroes who write with race uppermost in their minds. Machado de Assis, whose witty *Memórias Póstumas de Braz Cubas* was recently published in the United States under the title *Epitaph of a Small Winner*, was a mulatto, but he wrote as a Brazilian and is revered as one. The same may be said for many other colored Brazilian writers and poets. They have contributed much to their country's letters without creating a special class of prose or poetry.

The fact that Brazilians can consider their nationality above their race or color should not obscure the fact that they display keen interest in and awareness of differences in color and physical traits. They constantly identify others as *preto*, *escuro* (dusky), or *caboclo* (part Indian), or by any other of a multitude of classifications. But as Dr. Charles Wagley of Columbia University pointed out

in a penetrating article in the UNESCO *Courier*, this keen awareness of racial characteristics does not imply any like degree of racial discrimination. The many terms in common use for simple identification purposes do not carry the depreciatory connotations of such U.S. terms as "nigger" and "coon."

Of course, there are those who may ask: "If Brazil is such a paradise for Negroes, why don't more U.S. Negroes go there?" The answer is simple. Brazil is not a paradise, despite its tropical flora and spectacular topography, and U.S. Negroes who have gone there have found themselves strangers in a foreign land, forced to learn a new language and to adapt to new customs. They have found racial harmony, but they have also found economic hurdles more formidable than those in the United States, where there is remarkable economic fluidity on either side of the color line. To a U.S. Negro, the United States is home and a place where his opportunities for economic and occupational advancement are probably greater than in any other nation. The average U.S. Negro would probably be unhappy living outside his country, and it is his recognition of this probability that has kept him from going to Brazil, Liberia, or elsewhere. Nevertheless, at home he knows an inner sadness that the Brazilian Negro does not know.

The United States cannot change its history to match Brazil's, and this is not to be regretted. We have achieved much in human relations that Brazilians have not. But in the matter of eliminating discrimination, the United States and other nations can learn much from Brazil if they will study what the Brazilians have accomplished and how they have done it, rather than criticize them for not having achieved perfection.

The on-the-spot inquiry undertaken by UNESCO in 1951 into the various social, economic, cultural, and psychological factors—both favorable and unfavorable—that condition race relations in Brazil was an important forward step in this direction. It has not only confirmed the basic fact of race harmony there, but it has underscored the king-size contributions of the Negroes (and to a lesser degree, the Indians) to all that is typically and uniquely Brazilian, in the fields of art, music, dancing, cooking, literature, and other forms of creative expression. The UNESCO survey has also shown that even in fast-growing São Paulo, the industrial heart of Brazil, where the factors of a heavy concentration of European immigrants and their descendants and the transitional problems of rapid urbanization have given rise to limited forms of segregation and have tended to put the colored at more of an occupational disadvantage than elsewhere in the country, they have nevertheless improved their position and are continuing to do so. Advancement, which is also taking place on a large scale in U.S. race relations, might well be accelerated if everyone interested in the problem were to make a careful study of the UNESCO findings and other research data available on Brazilian race relations. Better still, for anyone who can afford the time and the passage, there's nothing like an on-the-spot study to see how the human race is making out there. ♦ ♦ ♦



WHERE INCAS WALKED

THE PILOT PLAN for Cuzco, ancient capital of the Incas, calls for developing clearly differentiated administrative, commercial, and residential zones, and for preserving the old section exactly as it is. In these paragraphs, published together with a full description of the plan by *Fanal* (a handsomely illustrated magazine put out in Lima by the International Petroleum Company), architect L. Miró Quesada explains the strong feeling against bringing any change to this historic zone:

"The night air and the walls of stone we walk beside are cold and moonlit, and so is this narrow passageway of centuries and races, of suns and moons, of serpents and crosses. All around there is a harmony of spirit and proportion, heightened by the aura of history. . . .

"Suddenly we realize that the passageway is not the work of men; like the cold, it is the product of happenstance, of occurrences that could have had no other outcome. A slow process of maturing gave this street and city their present profile, their incomprehensible loneliness, their impenetrability, their slow rhythm. . . .

"When we arrive in the plaza . . . we find the architecture less human, the spell broken. And yet the sensation of loneliness is less acute here. Why? The tiled roofs rising in successive levels to the black and pyramidal masses of the eucalyptus trees provide the answer. This city is strongly linked to the landscape that

surrounds it; in this plaza, perhaps more than in any other, the feeling of the land reaches the heart of an urban center. . . .

"Unity but not monotony is produced by the topography, the lack of diversity in building materials, and the similarity of the houses. Everywhere there is the same way of life, the same stone, the same roof tiles, the same adobe, the same succession of levels. Over and above the different architectural features of the churches and the old houses is the unifying effect of the ever-visible tiles.

"The next day, as we walk slowly through the winding, precipitous streets, our impression of spontaneous harmony grows stronger. . . . Everything seems to have been designed in the place and for the place, to have been adjusted to the inhabitants in spirit and dimension. . . .

"But it is not only the stones of pre-Columbian centuries, the overhanging eaves, and the narrow lanes that give this sector its unique character; it is also the long, thick walls and the small doors that open into dark stores or workshops. These walls are not pierced by regularly spaced grilled windows like those that flank the streets of Trujillo, Lima, and Arequipa; here the only ground-level connection between the houses and the street is provided by those doorways we see here and there.

"Studying the people, the street corners, the greatness, and the humility of Cuzco, we become thoroughly convinced that its atmosphere does not depend on this or that monument but on the stamp that destiny and human

activities have given it. After one walks on the stones that have felt so many footsteps, sees the men who sit by their doors making harnesses, shoes, and furniture just as their ancestors did centuries ago, and hears the voices of the students breaking the silence of the dark streets, all the learned concern with fusion and crossbreeding, Incaisms and Hispanicisms, seems superficial and childish. What difference does it make that the stone walls were built by the Incas, while the adobe walls and the tile roofs were superimposed by the conquerors? That the land and the sky are the same as always, but the eucalyptus trees were added by the Spaniards? Is it important whether a serpent or a star is found in this or that baroque doorway? For us who have sensed the suspended life of these streets, the times that went by but did not pass from view, there are more intriguing and promising things to think about.

"As we continue our walk we are more and more impressed with a quality of crystallization. The organic sense of form has disappeared, and the whole city seems to be a crystalline creation of telluric origin. It is as if after reaching a certain stage it attained the finality, the incapability of being changed or added to, of a glass object. A tree, a flower, and a body grow and develop, but a work of art in glass can be made more beautiful only by surrounding it with other things of beauty.

"There is strong new blood flowing in the veins of Cuzco: crowds of students, chaotic streams of vehicles and pedestrians, multicolored fairs and

markets, and growing numbers of tourists. Despite the crystallized atmosphere of the old section, the city is not at a standstill; its pulse beats as strongly now as in the greatest moments of its history. The time seems to have arrived for starting another artistic-urban process that will someday solidify into another lovely piece of crystal. We must build a new form beside the old one. Our job is one of preservation and creation rather than of reconstruction, for a reconstructed piece of glass has poor transparency and its reflections are clouded."

BEFORE THE BELL TOLLS

THIS PROFILE of an eccentric Colombian millionaire appeared in the pages of the lively Bogotá newsweekly *Semana*.

"Last year wealthy Pablo Tobón Uribe of Medellín, the city that is supposed to have Colombia's greatest concentration of millionaires, decided to unload part of his fortune instead of waiting to leave it in his will.

"Sixty-five-year-old Don Pablo is a man of robust complexion, with white hair and moustache; he has all his own teeth and wears no glasses. Before going to the United States last year for two operations, he had never left the state of Antioquia. 'Life,' he declares with an air of real satisfaction, 'is very good. I've been smiling for sixty-five years. In Medellín I have lived just as I wanted to.' . . .

"Financial skill is second nature to Tobón Uribe. He doesn't recall ever making a mistake in business. Even as a young man he was cautious and practical, and he has always kept careful records of his expenses. In cafés and restaurants he never pays more than things are worth, and he never tips. But to his close friends he sends thousand-peso checks in silver cases as wedding presents.

"His idea about wealth is simple and categorical: 'Together with health,' declares Don Pablo, 'money is the most important thing in life.' Today he is the largest stockholder of the Colombian Tobacco Company and one of the largest of the Unión Brewery. He started building his fortune in the second decade of the century with a construction company, which he served as manager for twenty-five years. A

banker's banker, he has often lent banks large sums of money without interest. He has always been a man of action. When he and Gonzalo Escobar gave Medellín its first system of urban mail delivery many years ago, he thought nothing of working far into the night stamping and classifying correspondence. He also established and helped support a number of publications, and personally contributed to some of them.

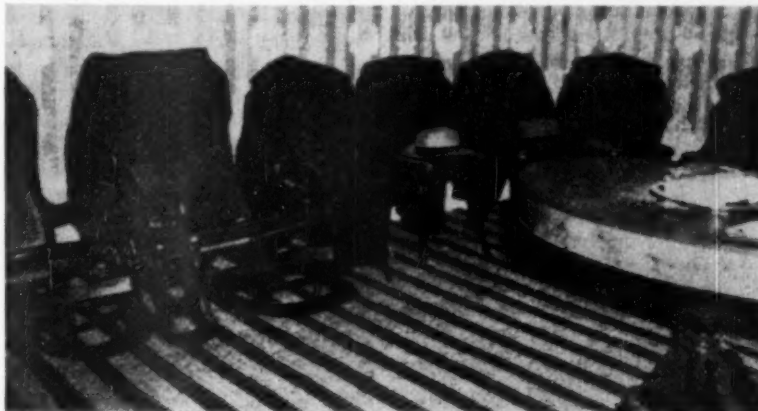
"He helped organize the city's top social clubs, Unión and Campestre, and forty years ago, with Gonzalo Mejía and Jorge Posada, he gave the most sumptuous masked ball in the memory of Medellín in the borrowed mansion of the famous millionaire Carlos Coriolano Amador. A thousand people attended, and the affair cost fifty thousand pesos (when the country was on the gold standard).

"He doesn't smoke, gamble, or drink (except for a little champagne on special occasions). As a boy his favorite pastimes were carriage trips, riding, cycling, and skating. He was an expert at the latter, and gallantly taught its fine points to fifty young ladies of the best Medellín families. The fact that

ing. . . . He thinks now, however, that for a man who cannot or will not go somewhere else to live it is a mistake to stay single. 'I think,' he said, 'that if anyone is obliged to live in South America, he will be choosing the least of the evils if he gets married.' In the last four years he has paid more than twenty thousand pesos in bachelor's taxes.

"No telephone, radio, or books can be found in the house of Pablo Tobón Uribe. Whether this is mere eccentricity or a philosophical attachment to the simple and tranquil life is a moot question. Not long ago he also did away with electric buzzers, and now keeps a whistle at hand for calling his sister (who manages the house for him) or one of the three servants. He blows it frequently and effortlessly, like a referee at a football game.

"He says his divorce from books is due to his fondness for studying customs and culture through the theater. 'I know the Spanish and French theater thoroughly,' says Don Pablo. 'Actors have taught me the philosophy and drama of life.' . . . He used to go often to the movies, especially Italian and French pictures, but now goes very



Tobón Uribe's seven outfits—one for each day of the week—are kept on the simple but well-made furniture in the curtainless parlor.—Semana, Bogotá

he is a bachelor does not mean that he has the slightest tendency toward woman-hating.

"Our man came right out and asked him why he never married. 'Because I forgot to,' he answered tranquilly. He went on to supply further details: 'From the time I was fifteen I had the loveliest and richest of girl friends. What happened was that I liked them all and didn't get around to choos-

seldom as he thinks today's films are inferior.

"Besides the house he lives in he owns a number of valuable properties in Medellín, but unlike most of the wealthy people of Antioquia, has no country estate. Moreover, he has never bought an automobile, preferring to rent one at an average cost of three hundred pesos a month for forty-two years. And this despite the fact that

forty-three years ago he and a partner established the city's first automobile business. He expresses himself on the subject of cars and country homes caustically and precisely: 'The automobile is for chauffeurs. The country impoverishes and vulgarizes. . . . The country is for cows.'

"During these weeks of convalescence he spends his days reading newspapers and magazines in his imported French lounge chair, then rides around the city in a rented car from six to eight o'clock in the evening. Next he has dinner at home, at one of his clubs, or in a restaurant, and afterward if the weather allows sits on one of the benches in Bolívar Park to talk about politics or business with his friends. These Plato-like discussions in the open air have been a nightly custom for the last ten years.

"So far Don Pablo has given half a million pesos toward beautifying and equipping the Villanueva Basilica and a million for a new theater with facilities for plays, operas, concerts, lectures, and art exhibits. Early in 1954 he will donate another million for a hospital for the poor. Since he began getting rid of his money in big lumps a little more than a year ago, he has received 310 letters of solicitation from institutions and individuals. He reads them all, then tears them up.

"The theater, which will bear the benefactor's name, will take twelve or fifteen months to build and will seat three thousand people. It has been entrusted to the well known local architect Nel Rodríguez. The city has provided land on the Paseo de la Playa for the building, a parking lot, and surrounding gardens. . . .

"My greatest happiness," says Don Pablo, "is to see while I am still living what my small donations are doing." He obviously is not only a man who was able to accumulate a fortune, but one who shows judgment in spending it. Anyone who happened to see him in the park complimenting the girls who passed by or startling them with a simulated lion's roar, would have difficulty believing that this white-haired gentleman was as wealthy as or wealthier than any of his fellow residents of Medellín who spend their time behind a wall of doormen, secretaries, and telephones. He has apparently

managed to avoid the pitfall of becoming a slave to money. Ten millionaires like Tobón Uribe . . . might be enough to make even ascetics covet riches."

MAGAZINE WITH A MISSION

A SNAPPY NEW bimonthly magazine called *Casa e Jardim* (House and Garden) recently made its debut on Brazilian newsstands. The offerings of the first issue (press run: fifty thousand copies) ranged from tempting articles with four-color illustrations on the latest in modern house design to step-by-step directions for building a poultry yard. Up front was this prospectus by publisher Carlos Reichenbach:

"The twentieth century has witnessed more progress in the field of architecture and housing than any previous period in world history. Reinforced concrete, steel, and glass, as well as steam, gas, and electricity, have become vital elements of our modern structures. Light has been let in, noise has been shut out, and temperature has been brought under the control of a lever. The technical advances of our time have been applied in our homes, and their harmonious interiors and clean lines satisfy the needs and taste of an active generation.

"In this, Brazilian architects have played an outstanding part. Not only did they help shape the face of modern Brazil, creating homes and grounds adapted to local conditions, but they won for Brazilian architecture a solid reputation abroad.

"Nevertheless, not enough use is made of the current possibilities for better living. The ratio of handsome, modern, functional structures to old, ugly buildings in Brazilian cities is quite unfavorable. The contrast between the homes in the residential sections of some of our urban centers and the housing of our workers or the villagers in the interior of the country is a disgrace. This is a social problem of primary importance, for no one can have a sense of well-being in an ugly home or a drab boarding house. Such surroundings drive the inhabitants into the street, with devastating effects on the stability of family life.

"*Casa e Jardim* hopes to do something about this. One reason for the inadequate housing of most Brazilians is the speed with which the country



Casa e Jardim's first cover features the new "Independence" roses, which are now attracting much attention in Brazil. In background is residence on São Paulo's Avenida Indianópolis designed by engineer-architect Alfredo Becker

is developing, which has kept the working man on the move. Vast pioneer communities in the interior have almost no contact with civilization, so the latest ideas on architecture and housing have not reached them.

"We want to make the accomplishments of our leading architects as well known within our own frontiers as they are abroad. . . . And we want to make people realize that they can improve their homes and gardens without spending a lot of money. The Brazilian's love for his home and his natural good taste, supplemented by a little practical know-how, are as valuable as a fat bank account. Most of our suggestions will be made with the reader's pocketbook in mind, and if we occasionally furnish information about expensive structures, it will be for the practical ideas they embody.

"We will publish a special supplement with detailed information on building modest homes and gardens for people who would find the price of the magazine prohibitive, and we ask our readers to pass it on to them. We will also publish articles on modern industrial architecture, sculpture and painting, the manufacture of curtain textiles and kitchen utensils . . . as well as on the architecture and customs of other peoples. . . ."

RETURN OF THE WATERS

THE MEXICO CITY PRESS has been loudly applauding the efforts of the Ministry of Hydraulic Resources to free the capital's three million residents from the dust storms that have plagued them in recent years.

An editorial in the weekly *Mañana* provides the historical background of the unique problem: "The great city of Mexico-Tenochtitlán is the outgrowth of the proud traditions of two peoples: the Aztecs and the Spaniards. In obedience to their gods, the Indians created amid the waters of a lake the white beauty of an American Venice that enchanted the conquistadors. To plant the cross of the true God in the heart of the new land . . . the Spaniards built in that same lake the red naves of *tezontle* stone that gave the capital its regal appearance. . . .

"To perpetuate the handiwork of our Indian and Spanish ancestors it was necessary to maintain endless vigilance over the island city. The inhabitants had to work constantly to control their environment. . . .

"But a city-wide case of amnesia caused this life-or-death matter to be set aside. First the hydrographic equilibrium was disturbed by opening the natural floodgates of the Valley of Mexico; then the lowering of water levels was ignored; and finally we heedlessly drained off much of the water remaining in the five lakes. As a result we had the dramatic floods of the past; the more prosaic and ominous inundations of the present; the conquest of the city by dust, heat, and drought; and the gradual sinking of the majestic capital [caused by the contraction of the subsoil as the growing population used up the underground water]."

Here is a summary of the news-weekly *Hispanoamericano's* full account of what is being done to remedy the situation: The engineers of the Ministry of Hydraulic Resources decided to start by refilling the ancient lake of Texcoco on the northeast side of Mexico City, and worked out a complicated scheme for diverting the water of a dozen rivers into its basin. This involved raising the level of the river beds, since the lake bed had been elevated by silt carried in from deforested areas. No longer will Tex-

coco's basin be a dust bowl, and the project will give the whole region a firmer subsoil and improved atmospheric conditions. To the people on the shores of the lake it also means renewed opportunities for duck-raising and hunting, fishing, small-scale navigation, and exploiting various salts.

To keep the rejuvenated Texcoco under control, retaining walls were built on the south and west sides and locks were installed in the Gran Canal del Desagüe. These retaining walls reduced the lake's original area by twenty-seven thousand acres, of which fifteen thousand can be used for agriculture after being washed, fertilized, and irrigated—a process that will take two years and cost about \$194 an acre. Some 3,700 acres have already been successfully improved.

Numerous settlements built on the land reclaimed on the south side are causing fresh problems, as they sprang up before adequate water-supply and sewage systems could be provided. Moreover, these settlements were extended into areas not protected by the wall and some of the homes are being threatened by the rising waters.

The engineers hope that by restoring Texcoco and other lakes and by injecting water into the region's subsoil through feeder wells they can arrest the alarming sinking of Mexico City's streets and buildings.

THE PATH OF LEAST RESISTANCE

THE EDITORS of the *Boletín Comercial y Minero*, a monthly magazine for businessmen published in La Paz, have been carrying on an impassioned campaign for more aerial cable cars in Bolivia. Here is their latest plea:

"Across Bolivia march two of the greatest mountain ranges on earth, and in the eastern reaches of our territory stretch endless plains and jungles, crossed by enormous rivers. In this complex natural setting, civilization has been able to take root only in widely separated centers. Agricultural output is scanty in the plateau region, abundant in the valleys and lowland plains. So for us the problem of transportation is basic.

"Railroads are expensive to build and keep up in this sort of terrain, and the over-all plan of those we have

gives primary consideration to the mining industry. Since the railway lines traverse arid, unpopulated regions, they have not stimulated new industries or towns as has happened elsewhere. On the contrary, they have caused the shrinking and even the disappearance of population centers that used to serve those who traveled by horseback or moved freight on pack animals.

"Admittedly, the railroads have fulfilled an important objective in implementing the production of minerals, but we must continue to develop the economic capacities of the country and start new industries. And this calls for diversifying our transportation.

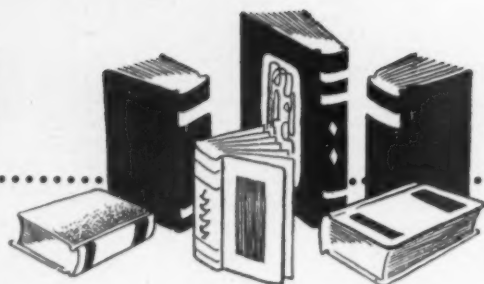
"The construction of roads is also very costly in our mountains and swampy lowlands; moreover, since it involves importing machinery and equipment from abroad, it is a constant drain on our foreign exchange. Airplanes, although they have improved our communications tremendously, can never handle goods in large quantities or lower freight costs.

"We think the answer lies in aerial cable cars, which, although they are so well suited to a mountainous country, have thus far not been tried in Bolivia. They do not require large investments or labor forces, and their efficiency is undisputed. Engineers of the now defunct Technical-Commercial Bolivian Company made extensive studies of their possibilities, but materials shortages caused by World War II brought a halt to the plans. We believe the time has come to make use of those studies.

"In many parts of the globe cable cars have helped men conquer difficult natural environments. They make it possible to use the air, the path of least resistance, as a means of getting over valleys, swamps, and rivers. . . .

"This mode of transportation might also be the solution to the serious congestion in the streets of La Paz that has resulted from the scarcity of wide avenues and of underpasses at the principal intersections. Cable cars could provide a quick, safe, and inexpensive way of traveling from one part of the city to another, and help solve the housing problem by making new areas easily accessible to the downtown section."

BOOKS



A PHILOSOPHY AND ITS CONSEQUENCES

IT IS INTERESTING to see how philosophic thought, remote as it seems from historical reality, influences and transforms it. It seems incredible that those subtle, almost phantom things we call ideas can be transmuted into social and political movements. But history, past and present, offers countless examples: Locke and Anglo-American liberalism, Rousseau and modern democracy, Hegel and Marxian socialism.

In his latest book, *Bergsonismo y Política* (Bergsonism and Politics), Dr. Luis Quintanilla studies the ideological influence of the philosophy of Henri Bergson on our century's chaotic social and political history. The theme has been widely discussed in Europe and the United States, but Dr. Quintanilla is the first Latin American author to deal with it. He is well qualified for the task. He studied at the Sorbonne at a time when Bergsonism still dominated France. In addition to his solid intellectual grounding, he has the political experience imparted by a long diplomatic career (diplomacy is simply the quintessence of politics). Formerly Mexican Ambassador to Moscow, he now represents his country on the OAS Council. His literary reputation extends to the United States as well as Spanish America.

The germ of this book was the author's doctoral dissertation, presented in 1939 to Johns Hopkins University. The theme, he says in his preface, was suggested to him by his professor, the distinguished U.S. philosopher Arthur O. Lovejoy. Part of the material included was also used in Dr. Quintanilla's recent series of lectures at the University of Mexico.

The book consists of two quite distinct parts. The first two chapters—nearly half the volume—are devoted to a general exposition of Bergson's thought. In the four remaining chapters the fundamental thesis of the book is presented: that Bergsonian philosophy has inspired many of the antidemocratic movements of our time, and three in particular—Sorel's syndicalism, Mussolini's fascism, and Maurras's nationalism.

In explaining Bergson's philosophical ideas, Dr. Quintanilla seeks the maximum objectivity, letting the philosopher speak for himself as far as possible. But all exposition, no matter how objective it tries to be, involves interpretation; Dr. Quintanilla underlines especially the anti-intellectual and irrational aspects of the

system, though he recognizes with absolute honesty that more than once Bergson himself rejected this interpretation as one-sided. (In this connection, the author quotes some very significant passages from *L'Évolution Créatrice* and *La Pensée et le Mouvant*.) But for Dr. Quintanilla the logic of the system overwhelms Bergson's declarations. Moreover, the irrationalist interpretation is the one that fared best from the beginning, and the one seized upon by Bergson's prominent, restless, and dangerous disciple Georges Sorel. By means of this interpretation—which stresses the importance of the instinct over the intelligence and of the involuntary over the rational factors—Sorel extracted, or thought he extracted, the political consequences of his master's philosophy. The Bergsonian concept, or at least part of it, provided a consistent theoretical basis for his doctrine of revolutionary syndicalism. The historical link between Bergson and Sorel is obvious, as Dr. Quintanilla demonstrates with quotations from Sorel or from his authorized spokesmen.

From Sorel to Mussolini is an easy transition, and the bond between them was acknowledged by the Italian dictator himself. Mussolini recognized Sorel as the thinker who had influenced him most. The link between Bergsonism and the nationalism of Action Française, on the other hand, is not so apparent. Maurras, its chief, came of a Catholic and monarchical tradition and on several occasions repudiated Bergson and attacked him violently. But, as Dr. Quintanilla points out, from the beginning there were many points of contact between Action Française and Sorel's syndicalism—the antidemocratic attitude, the exaltation of the heroic virtues, the insistency with which both proclaimed the need for a "moral regeneration." In the atmosphere of confusion and intellectual chaos these ideologies created in Europe, German Nazism was soon to arise, and Dr. Quintanilla devotes the last pages of his book to an analysis of it.

Written with sincerity and passion, this book will certainly lead to argument, for the very substance of its theme is argumentative. Not all readers will be inclined, for example, to accept the author's self-assured orthodoxy. And some will regret that in his desire to show the negative consequences of the philosophy of anti-intellectualism, he has not sufficiently emphasized the other doctrinal antecedents of syndicalism and fascism. It should never be forgotten that Sorel owed almost as

much to Blanqui, Proudhon, and Marx as to Bergson.

But over and above all this, Dr. Quintanilla poses what to me is a question of prime importance: the responsibility of philosophy. I have often been asked, "What is philosophy good for?" Whatever the reply given to this utilitarian question, certainly there are few things man takes more seriously. Behind his catastrophes, as behind his greatest triumphs, there has usually been a philosophical idea. For if ideas do not move the world, as Comte would have it, they at least move man. And it is philosophical ideas that move and motivate most powerfully; or they are philosophical precisely *because* of that. Hence the tremendous responsibility of the philosophers. Every idea conceived and put into words goes circulating through the world influencing people, and the ultimate consequences are not easy to foresee. But when responsibility is being distributed, the phenomenon I call "degradation of ideas" must be kept in mind. It is assumed that the philosopher seeks truth. If he errs, the responsibility is entirely his. But from the moment a philosophical theory is transformed into an ideology and falls into the hands of the man of action, the social reformer, or the political agitator, his responsibility is considerably diminished. For then the ideas have been wrenched from their theoretical context, muddled by political passion, converted into a weapon. Much of Bergson is obscure and disputable, but if any responsibility attaches to him in the process Dr. Quintanilla describes, it is for not having been more explicit in formulating his political thought. On the other hand, proclaiming the total, indivisible responsibility of philosophy would be condemning intelligence to silence.

Proof that philosophical ideas, when transported to the plane of action, can have diverse destinies may perhaps be found in Spanish America. For more than a quarter century Bergson was the European philosopher most influential in the Spanish American countries. But so far as I know, outside of a small sphere of intellectual anarchists, Bergsonian philosophy found its warmest welcome among liberal and democratic elements. Above all, it played an important role in the creative period of liberation from positivist dogmatism. And in Mexico, around 1910, it was the ideological battering ram used to start the attack on the Porfirio Díaz dictatorship and the prestige of the "scientificists." Still, pursuing Dr. Quintanilla's thesis, it would be interesting to study how far it may also have gone toward influencing the anti-democratic trends of Spanish America.—*Anibal Sánchez-Reulet*

BERGSONISMO Y POLÍTICA, by Luis Quintanilla. Mexico City-Buenos Aires, Fondo de Cultura Económica, 1953. 205 p.

AMERICAN MIDDLE WAY

HOWARD F. CLINE's *The United States and Mexico* is one of those rare books slated to be indispensable equipment to everyone concerned with inter-American affairs—scholar, amateur, or layman. Its 452 tightly packed pages are impressive evidence of the increasingly perceptive

maturity U.S. scholars are bringing to this difficult theme. Complex Mexico is a subject that challenges even Mexican experts. So when a hardy soul attempts a rounded view that will satisfy sociologists, politicians, and economists at the same time, he merits unreserved applause just for his good intentions. But if he is successful, mere praise seems insufficient. Let me be more specific.

A few days ago a Mexican consul told me that the consulate itself lacked certain demographic data that appear in Cline's excellent appendices, so he had had the information photostated to give to the tourists and businessmen who are always asking for it. The truth is, Mexicans often need a foreigner with the figures in his hand to prove to them that what they believe has no basis in fact. For example, the author says, in relation to industrial activities in Mexico: "Mexican sources have, through a variety of channels, underwritten and paid for about 70 per cent of the industrialization and improvement activities since 1940; foreign sources have accounted for less than a third"; then he adds, "Few Mexicans realize that, but it is true." In other words, like every book of quality, *The United States and Mexico* does not simply reexamine what we all know, but straightens out what is twisted and illuminates what is stored in the mind's attic (where I think all the statistics laymen read in the papers come to lodge).

But to say that the author has the statistics and knows how to handle them is interesting chiefly to economists and other specialists. True, he uses these statistics to support the thesis that the Mexican industrial revolution runs parallel to an agrarian revolution and that there is thus no reason to fear overindustrialization, as the Tannenbaums do. But in my opinion other aspects of the book are much more important.



Howard F. Cline, director of Hispanic Foundation at the Library of Congress and author of *The United States and Mexico*

Cline has studied documents of every kind, many unpublished, some that perhaps will never be published. He has talked with Mexicans of all political, economic, and cultural shadings. He has seen with his own eyes such products of the new Mexico as the Papaloapan River basin. But it seems to me that all this, and all his uncommon perception and intuition, would have been insufficient if he did not also possess absolute honesty and impartiality. In examining the relations between Mexico and the United States during and immediately

after the 1910 Revolution, Cline assigns responsibility where it falls and deals unhesitatingly with areas open to controversy. Venustiano Carranza, for example, emerges as a consummate strategist in his international fencing matches with the carping Woodrow Wilson, who seemed to have a special gift for doing everything wrong in his Mexican policy. Summing up that dynamite-charged period, Cline reaches the entirely valid conclusion that the lessons learned by the United States from its difficulties with the burgeoning nationalism of its southern neighbor are of unique value in the dangerous present. Today nationalism is rising in Africa, the Near East, and Asia, and it is backed by the communist world, which represents far greater resources than did imperial Germany when it invited Mexico to declare war on the United States in exchange for the territory lost in the war of 1847.

Equally skillful is the author's handling of the transformation of Mexico under Lázaro Cárdenas. Just as he finds a decided similarity between Woodrow Wilson and Venustiano Carranza, he draws a parallel between the governments and policies of Cárdenas and Franklin D. Roosevelt. This is apt, though it had never occurred to me before. If it had not been for the mesh of circumstances surrounding these pairs of presidents, surely the history of Mexico and the United States would have been different. It is even conceivable that except for the First World War, Mexico would no longer be an independent state, for, as Cline explains in a note, Wilson's ideas on intervention implied establishment of a protectorate. Similarly, without the previously enunciated Good Neighbor Policy and a man of Roosevelt's high democratic convictions in the White House, Cárdenas could not have given Mexicans control of their petroleum treasure. Cline's parallels make one think (though he does not say so, nor is he the kind of writer who ever would) that there is a historical destiny invulnerable to both the bungling and the best efforts of peoples and their leaders. This is the only explanation for the fact that the United States and Mexico continue to live side by side in peace, respect, and friendship despite their dissimilarity.

The merits of *The United States and Mexico* are too many to detail here. It is opportune: it closes a cycle of very badly done books on Mexico and, I hope, opens one of books by authors who really know what they are talking about. It is sufficiently general to give the reader a panoramic view of Mexico that other, more specialized books cannot give. I am sure that in years to come, many specialists will base their interpretations of Mexico as a whole on this book. Perhaps the most lasting and timely impression it leaves is that Mexico affords the brilliant contemporary example of a once-backward nation that has managed to overcome obstacles to material and spiritual greatness, and that therefore the future of the largest part of the world—backward too—is not so black as we think.—José Vázquez Amaral

THE UNITED STATES AND MEXICO, by Howard F. Cline. Cambridge, Massachusetts, Harvard University Press (American Foreign Policy Series), 1953. 452 p. \$6.00

BOOK NOTES

LIBERATORS AND HEROES OF THE WEST INDIAN ISLANDS, by Marion F. Lansing. Boston, L. C. Page and Company, 1953. 294 p. Illus. \$4.00

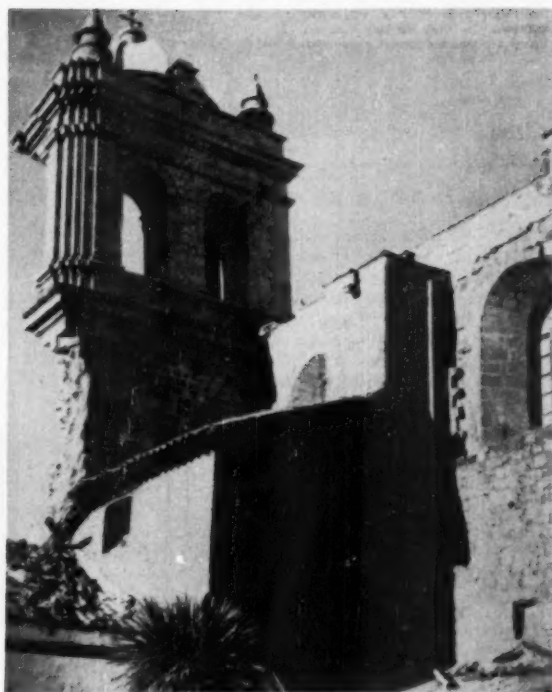
A gallery of important and fascinating figures, from Columbus through Toussaint Louverture and the Trinitarians down to Estrada Palma. Almost all are virtually unknown to the U.S. high-school-age audience to which the book is chiefly directed, and enough historical background is provided to show the significance of their careers. The story of rebellion against Spain goes back to Chief Hatuey at the dawn of the sixteenth century. Many of the men dealt with are soldiers, either by profession or by force of circumstances, but a long chapter is devoted to the peaceful mission of Las Casas. In addition, a number of colorful characters who can hardly be called either liberators or heroes but who certainly have a place in the history of the region are included: Henry Morgan; Edward Teach, better known as Blackbeard; William Bligh of *Bounty* fame, whose expeditions in search of plants on which slaves could be fed cheaply won him the nickname "Breadfruit." The book displays a certain capriciousness with Spanish spelling, accents, and usage. One of a series that includes volumes on South America and on Mexico and Central America.

SECRET OF THE ANDES, by Ann Nolan Clark, with drawings by Jean Charlot. New York, Viking Press, 1952. 130 p. \$2.50

Published last spring, this book for readers between eight and twelve recently won the Newbery Medal, donated by *Publishers Weekly* editor Frederick G. Melcher and awarded by a committee of children's librarians, as the best children's book of the year. It tells of a boy llama-tender, and is the work of a writer with the Interior Department's Bureau of Indian Affairs.

CUZCO: RECONSTRUCTION OF THE TOWN AND RESTORATION OF ITS MONUMENTS. Paris, UNESCO, 1952. 38 p. and 59 photographs. \$1.50

In the space of seven seconds on May 21, 1950, two thirds of Cuzco was rendered uninhabitable by an earthquake. That was not all—much of its priceless colonial architecture and some of its irreplaceable Inca ruins were leveled, seriously damaged, or scarred either by the shock or by the overenthusiastic activities of clean-up bulldozer crews. There was still more—as a dwelling place for people of the twentieth century, Cuzco had been obsolete; those concerned with rebuilding it faced the job of creating a modern city from the blueprints up. The resulting pilot plan (see "Points of View," page 32) draws on and complements the work of a UNESCO mission, the first of its kind, sent at the request of the Peruvian Government to advise on the best means of saving the Cuzco monuments. This handsomely illustrated report—prepared by the mission chief, George Kubler, head of the art history department at Yale—describes the ancient buildings examined in the door-to-door investigation, suggests what should be saved and how the work should be done, and discusses various



Shattered belfry of colonial Belén Church, an orphanage since 1913. From report of UNESCO mission to Cuzco

aspects of the problems involved in making Cuzco a residential city and at the same time a living museum. Two major difficulties are primitive building methods and those modernizers, including what the mission calls "chauffeur-minded elements," who would rip up anything standing in the way of skyscrapers and through streets. A peripheral highway, a bypass, and strict zoning, all part of the pilot plan, will protect the old section from such onslaughts. Since adobe is the principal building material, and since poor handling of it was responsible for a large part of the destruction, a training program in its use is recommended.

Inca walls must be preserved at all costs, everyone concerned with Cuzco reconstruction agrees



IMPRINT OF LEARNING

(Continued from page 19)

records are under the control or supervision of the regular university staff, and rules and policies of the university govern the press operation. Presses affiliated with private educational institutions are commonly organized and managed separately but controlled by the university through the provision that the governing board and perhaps the titular head of the press shall be officers of the university. A few presses not only are organized separately but enjoy almost complete autonomy and perhaps have their own buildings and premises. Even they, however, usually receive operating capital from the parent institution in the form of initial and periodic grants or through a regular annual budget. The operation of a university press seems to present problems of administration and policy not common to other divisions of the university—problems of risking funds, of judging markets, of advertising, and, not least, of taxation.

It was inevitable that the stronger and long-established university presses of the United States should band together in some sort of mutual-aid association. Called the Association of University Presses, this group now numbers nearly forty members. An annual meeting is held, providing a useful exchange of ideas, discussion of common problems, joint planning, and closer acquaintance among the various press officers. The Association issues a monthly check list of books of the member presses and provides opportunity for combined display of their books at important academic gatherings, such as meetings of the Modern Language Association.

Patently, the university presses have proved themselves indispensable to educational programs. Far from competing with trade publishers, they have demonstrated beyond any reasonable question that they do a job for higher education that commercial publishing houses will not readily undertake. Because of recent trends in commercial publishing demanding excessively large printings, there is more need than ever for university presses to fill the gap by assuming publication of works with restricted appeal. They have built a reputation for good design and manufacture. And even though they will continue to require subsidy, the very absence of the profit motive allows them wider latitude in their selection of manuscripts, which gives a larger number of serious and significant books a chance to reach the market. It looks as if the university presses were here to stay. ♦♦♦

Answers to Quiz on page 45

- | | |
|----------------------|------------------------------|
| 1. Cement | 6. Sugar cane |
| 2. \$600 | 7. Farmer |
| 3. Baseball | 8. University of Puerto Rico |
| 4. 65th Infantry | 9. Bongos |
| 5. The Caribe-Hilton | 10. Second |

EMBASSY ROW



The Colombian Ambassador to the OAS, Dr. César Tulio Delgado, poses with his wife, the former Berta Hurtado, and their five children. An attorney specializing in penal law, he has taught at the national law school. Dr. Delgado has served two terms in Congress, was Commerce Minister in a former administration, and is now chairman of the OAS Council's Committee on Finances. He has been in Washington a year, and finds himself too busy for his favorite sport—horseback riding.



Ambassador Delgado and his namesake, three-year-old César Tulio, in the embassy library.



Isabel (left), who is five, and Marcela, a year older, inherit their parents' taste for music. Marcela studies piano and dancing, Isabel voice.



The youngest member of the family is Felipe, now six months old, who was born in Washington.

STAGED BY MEXICO (Continued from page 8)

different from Moya's, but the results have been more than noteworthy, and he has consistently maintained a high level of both play selection and presentation.

Born in Vienna in 1906, Rooner early gave up a business career to carve himself a niche in the theater. He began as a pupil, and later became an assistant, of Max Reinhardt, and directed his own experimental company in avant-garde works at the La Scala Theater in Vienna. "If I learned one important thing from Max Reinhardt," he recalls, "it was this—that the theater is fundamentally idealistic rather than commercial."

Rooner and his actress wife Luisa came to Mexico in 1941 as refugees from war-torn Europe. Shortly after his arrival, he was discovered for the Mexican screen by Emilio Fernández, with whom he made his first picture, *Soy Puro Mexicano* (I Am Pure Mexican). Since then he has appeared in over thirty films, including *Doña Bárbara*, with María Félix, and Steinbeck's *The Pearl*.

But Rooner's love of the stage could not be downed, and soon he was forming a new theatrical group of talented young Mexican actors. Their first production, in July 1949, was *L'Inconnue d'Arras* (The Unknown Woman of Arras), by Armand Salacrou. The Mexican debut of the Viennese director, by then a Mexican citizen, was hailed unanimously by the local drama critics. Shortly after this work closed, he was invited by the National Institute of Fine Arts to direct *Mother*, by the famous Czech writer Karel Čapek, as part of a special season of international theater instigated by UNESCO. Again the critics rained compliments on the director and his experimental company, and they pointed to the improved acting of the leading man, Augusto Benedico. This early collaboration between Rooner and Benedico later developed into a close artistic relationship. The two worked together in production after production, until now Benedico has been acclaimed as one of Mexico's most mature and polished actors.

The Rooner company's third offering was Goethe's *Clavijo*. Ceferino Avecilla, dean of Mexico's critics, especially praised the direction and Rooner's perseverance, calling the performance "at many points not only excellent but even magnificent." In rapid succession, the troupe staged Somerset Maugham's *Victoria*, Jean Anouilh's *Traveler Without Baggage*, James Barrie's *Rosalinda*, starring Luisa Rooner, and, in the fall of 1951, George Bernard Shaw's *The Shewing-up of Blanco Posnet*, which the *Mexico City News* called "undoubtedly one of the most vigorous and happy comic representations up to now on the Mexican stage."

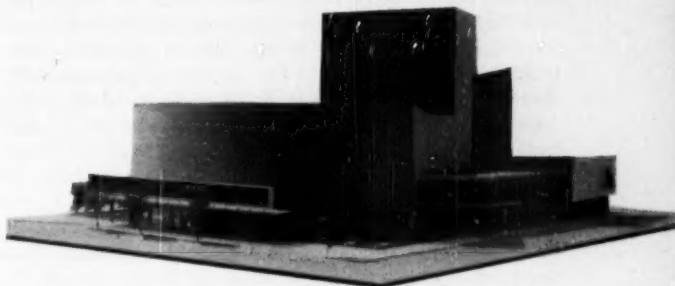
Meanwhile, Mexican intellectual circles were showing keen interest in the work of the English poet-playwright Christopher Fry. Several of his plays had already been presented by amateur English-speaking theater groups, almost simultaneously with the Broadway productions. In the fall of 1951 the Unicorn Players gave a fairly good performance of *The Lady's Not For Burning*, followed by Earl Sennett's amusing production of *Venus Observed*.



Viennese-born Charles Rooner, one of best directors in Mexico, scored latest hit with León Felipe adaptation of Shakespeare's *Twelfth Night*



Julio Prieto is one of country's top stage designers. Model at right is of ballet setting. With architect Alejandro Prieto he designed the new Teatro de los Insurgentes (shown in drawing below), decorated by Diego Rivera



During the run of *The Lady* in English, Rooner and some of his actors were seen in the audience several evenings in succession. Since the actors did not understand a word of English, the eager attention they paid to every line was somewhat surprising. And there in the front row was bearded Leon Felipe, one of Mexico's leading poets and translators.

The result of all this mysterious activity was a Spanish-language version of *The Lady's Not For Burning*, which opened on March 6, 1952, and was a smash hit. Not only did the critics of all the major newspapers rave about the excellent professional production and the sweeping beauty of Leon Felipe's translation, but they also welcomed with eulogies Fry's complicated poetic expression, his philosophy of hope, and his fascinating, extraordinarily articulate characters. Here at last, they said, was a playwright who had something to say to all the world. Here was a new Shakespeare speaking the universal language of poetry and offering a serious consideration of mankind's contemporary problems in the

guise of scintillating comedy. Indeed, few critics left space in their columns to comment properly on the excellence of the production itself. As the strange soldier Thomas Mendip, Augusto Benedico achieved probably the greatest triumph of his acting career. Rooner, naturally delighted with the tremendous artistic—and, incidentally, economic—success of *The Lady in Mexico*, regarded this as the forerunner of a general renaissance of the poetic theater.

In November 1952 the Rooner company staged an elegant and sensitive production of Anouilh's *La Répétition ou L'Amour Puni*, translated into Spanish by José Manuel Ramos. The cast included Benedico, Luisa Rooner, and the director's new discovery, eighteen-year-old Maricruz Olivier. The French author's subtle techniques did not win such popular recognition as Fry's more flamboyant work, but once again the critics were delighted with the performance.

Although Rooner claims that he is primarily a "naturalist" in his approach to staging, he is far too much a product of the European theater and Max Reinhardt to stop at reality. He knows the value of effects, and when and where to use them. The many young actors he has trained in his own group or at the Instituto Cinematográfico y Teatral, where he teaches three afternoons a week, have learned not only that they must know themselves and the characters they are portraying thoroughly, but also that they must understand when to exaggerate and when to play down a scene with finesse. Rooner never forgets that the theater is an illusion of reality, not reality itself. "The excuse for all this play-acting," he once remarked, "has been most perfectly defined by Jean Anouilh, who said, 'Life is very beautiful, but lacking in form. It is the object of Art to give it form, and to create, by means of all the artifices possible, a truth that is more true than truth itself.'"

Well aware of the nationalistic attitudes to be found in Mexico, Rooner, as a foreign-born impresario, has never attempted to produce Mexican works, a task he feels is more suited to the talents and knowledge of the Mexican directors. Seki Sano, on the other hand, lost much of the reputation he made with *Streetcar Named Desire* by trying to present such completely Mexican works as Rodolfo Usigli's *Corona de Sombra*, a study of Maximilian and Carlotta, and Edmundo Báez' provincial tragedy, *Un Alfiler en los Ojos* (A Pin in the Eyes). Rooner's major contribution has been the opportunity he has given the public to see outstanding plays of universal significance well presented. And his contribution as a teacher of young actors is inestimable.

The educational side is perhaps the most outstanding aspect of the current theatrical revolution in Mexico. In addition to the previously mentioned Instituto Cinematográfico y Teatral directed by Andrés Soler, the Theater School of the National Institute of Fine Arts and Seki Sano's Seminar for Actors and Directors, where the Stanislavsky method is emphasized, both offer ample training in modern dramatic arts.

The 1953 season started off with tremendous theatrical activity in Mexico City and the record-breaking number

of fifteen plays on stage simultaneously. Outstanding was an evening of Chekov one-acters under the direction of Seki Sano, who is planning a revival of *Streetcar*. A new farce by Rafael Solana, *Estrella que se Apaga* (A Star that Goes Out) has been quite popular at the Teatro del Caracol under the direction of José Aceves. Marta Elba continues to fill her tiny Teatro de Cámara with *The Respectful Prostitute*, and has another Sartre play coming up. Salvador Novo opened his new Teatro de la Capilla out in Coyoacán in January with a smooth professional production of *El Presidente Hereda*. Leon Felipe's adaptation of *Twelfth Night*, directed by Rooner, was a hit and fine theater. Alfredo Gómez de la Vega



Charles Rooner directed Tana Lynn and Francisco Meneses in Spanish performance of *The Lady's Not for Burning*



Mexican audiences did not understand Moya production of *Mourning Becomes Electra*. Scene from part two, *The Hunted*



María Douglas and Wolf Ruvinsky in Salvador Novo's presentation of *Medea* by Jean Anouilh, 1952

presented a brilliant version of *Death of a Salesman*, and the new Teatro de los Insurgentes was ready to welcome Cantinflas in the musical *Yo Colón* (I, Columbus).

Celestino Gorostiza has been named to succeed Salvador Novo as director of the theater department of the National Institute of Fine Arts, and new and exciting things are looked for from the government-sponsored theater.

While Moya and Rooner have made the biggest contribution to the development of professional theater standards in Mexico, many others have played a part, as we have seen. Julio Prieto and Antonio López Mancera have developed set designing to the level of high art. Architect Alejandro Prieto has drawn plans for several modern theater buildings, including the Teatro de los Insurgentes and others soon to open. Above all, playwrights here are beginning to learn their trade. Indeed, it does not seem too optimistic to expect that once acting companies trained in modern techniques and theaters of modern design are firmly established in Mexico, there will be an even more substantial revolution in the art of playwriting. The further development of a Mexican national theater depends on the appearance of significant local dramatists.

Meantime, production is increasing, audience response is improving, and new companies are being formed almost every day. Everything seems to point to a bigger and better Mexican theater in the future, a theater no longer stirring in the underground but flourishing openly as a major art. ♦ ♦ ♦

TEMPLES IN THE JUNGLE (Continued from page 23)

cameraman, Giles Greville Healey, who was preparing a film about the Lacandons, visited the ruins and discovered in the temple the Indians call "House of the Jaguar" a series of magnificent polychrome murals covering the walls of the high-vaulted rooms. Possibly the dense vegetation caused Frey to miss this building altogether, or perhaps if he saw it and pushed his way into the dark interior, his Lacandon friend did not specifically draw his attention to the frescoes, which at that time were coated with calcium slime. In any case, after many lean years of searching the area for ruins, he had the heartbreaking experience of seeing a relative newcomer make the find that counted and win the world renown.

Two dates, 692 and 785 A.D., have been deciphered from the sculptured glyphs, which means this was a city of the Old Maya Empire. It is the murals that make the site so important, for the buildings themselves are considered of second rank compared with Maya edifices elsewhere. Until the discovery of Bonampak, known Maya paintings were limited to fragmentary remnants at Chichén Itzá, Uaxactún, and a few other places, and everywhere they had been overshadowed in quality and effect by the much more impressive sculptures. Bonampak shows for the first time that painting among the Maya at the height of their glory was a developed art, carried out with a great deal of sophistication. Indeed, in the view of some Americanists, the work of those Maya artists compares favorably with that of their Old World contemporaries.

But the murals reveal much more than the skill of those who painted them. Most Maya sculpture, like that of other great civilizations of Middle America, is impersonal, stylized, and symbolical. It is difficult to interpret without a thorough knowledge of the Maya calendrical system and other technicalities. But the Bonampak murals obviously record specific historical events. The figures are flesh-and-blood people, full of life, and, one may assume, of information about how people dressed and lived twelve hundred years ago in that region.

In 1947 and 1948 United Fruit financed two expeditions to Bonampak, staffed jointly by archeologists from Mexico's National Institute of Anthropology and History and the Carnegie Institution. Besides making meticulous studies of the site, members of these expeditions began the job of preservation and restoration, for here again twelve centuries of tropical humidity had taken their toll, and the paintings were showing signs of serious deterioration. Two copies of the murals were made independently of one another—by the Guatemalan artist Antonio Tejeda for the Carnegie Institution and by Agustín Villagra for the Mexican Government.

These remarkable paintings cover the walls of three rooms, and it is believed that each of the three parts recalls a separate phase of a single event. Much of the detail agrees with Morley's descriptions of certain ceremonies and rituals, written years before Bonampak was discovered.



Zaculeu ball court in process of restoration. Game was played with solid rubber ball kept in motion without use of feet, head or hands. Spectators wagered lands, clothing, even freedom on outcome



When Zaculeu Project was finished, the pyramids and temples of the main plaza had been restored to the fullest extent possible

Explanatory blocks of hieroglyphs appear among the human figures, and it is to be hoped that ultimately the world's leading Mayanists can decipher them. In the interim, Villagra's theories seem convincing enough. He considers the first series of paintings to represent scenes of preparation for war, including the nomination and inauguration of the chief warriors. The second series, he believes, portrays the strife itself and the taking and treatment of prisoners—always an important subject in the wars of the more advanced Middle American Indians. The third series depicts ritual dances to ensure success and includes some tranquil scenes that seem to indicate that victory has been won. The panel in the second series showing the delivery of captives to the principal war chieftain, with realistic portrayals of prisoners who have been or are about to be mutilated, is in my opinion one of the most magnificent pieces of indigenous art that have turned up anywhere in the New World.

In addition to financing the field work at Quiriguá, Zaculeu, and Bonampak, United Fruit has prepared films and booklets so that armchair travelers can learn about these ancient cities. Quiriguá is described in an excellent little guide book written by Dr. and Mrs. Wilson Popenoe, and the restoration of Zaculeu is covered in several illustrated pamphlets for popular consumption, a two-volume technical report, and a technicolor film with sound tracks in both English and Spanish. The most ambitious undertaking is a thirty-five minute film in full color about Maya civilization, with views of the most

important Maya sites in Mexico, Guatemala, and Honduras, and of the Lacandon Indians of today. This successful film has narrations in Spanish, Portuguese, French, and English, and has been shown all over the Hemisphere, as well as in Western Europe.

The story of the Maya is one of the most fascinating themes imaginable, and if we know much more about it than we did a hundred years ago, we still know very far from everything. Middle America has many secrets to divulge to future generations of investigators.

The reaction of those who contemplate these centers of an ancient civilization has probably never been better expressed than in these poignant, eloquent words of John Lloyd Stephens about Copán: "Who were the people who built this city? . . . There were no associations connected with this place, none of those stirring recollections which hallow Rome, Athens, and 'The world's great mistress on the Egyptian plain.' But architecture, sculpture, and painting, all the arts which embellish life, had flourished in this overgrown forest: orators, warriors, and statesmen, beauty, ambition, and glory had lived and passed away, and none knew that such things had been, or could tell of their past existence. . . . Of the moral effect of the monuments themselves, standing as they do in the depths of a tropical forest, silent and solemn, strange in design, excellent in sculpture, rich in ornament, different from the works of any other people, their uses and purposes and whole history so entirely unknown, with hieroglyphics explaining all but perfectly unintelligible, I shall not pretend to convey any idea. . . . The tone which pervades the ruins is that of deep solemnity. An imaginative mind might be infected with superstitious feelings." ♦ ♦ ♦

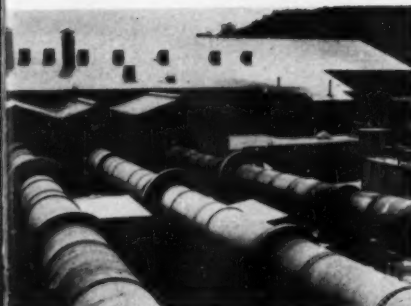
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KNOW YOUR PUERTO RICAN NEIGHBORS?

Answers on page 39



1. The Puerto Rican Industrial Development Company operates this business to provide a basic building material for its industrialization program. What is it?

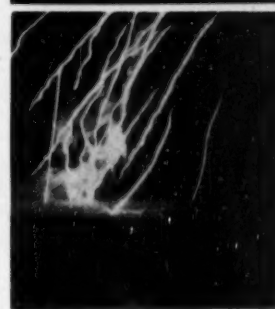
2. U.S.-made goods are featured in Puerto Rican shopwindows. Out of each thousand dollars it earns, does the island spend \$100, \$250, \$600, or \$900 on these imported products?



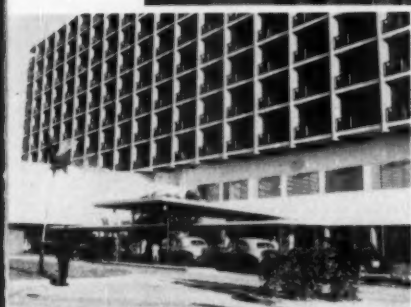
3. Like their countrymen on the U.S. mainland, these fans go to any extreme to watch the national sport. Is it jai-alai, bullfighting, soccer, or baseball?



4. The Puerto Rican regiment photographed here on night maneuvers is famed for its heroism on Korean battlefields. Is it the 210th Mechanized, 41st Cavalry, Fighting 69th, or 65th Infantry?



5. A leading tourist attraction is this luxury hotel, featuring coral sand at its beach that won't stick to wet bodies. Is it the Caribe-Hilton, the Jaragua, the Tequendama, or the Ritz?



6. Workers cultivating —, the island's number one crop. Fill in the blank.



7. This *jibaro* wears a typical island hat, the *pava*, as he plays his guitar. Is he a farmer, a doctor, a sailor, or an engineer?



8. This institution at Río Piedras is the center of higher learning on the island. What is its name?



9. Drums that figure in island music and dancing are of African origin. Are they called *bingos*, *bangos*, *bongos*, or *traps*?



10. Employee at work in one of island's small cigar-making establishments. How does tobacco rank in agricultural importance in Puerto Rico?



SPAIN'S WANDERING JEWS

(Continued from page 15)

tunity to emigrate to the New World—chiefly to Brazil, Chile, and the United States—the colony has diminished considerably in the past thirty years, and now numbers barely two thousand. Other colonies are in Salonika and Istanbul, and there is a new one in Israel made up of immigrants seeking a more propitious soil than that offered by the Balkans.

After sixty or seventy Marrano families settled in London about 1650, in defiance of an expulsion decree issued three and a half centuries earlier by Edward I, agitation arose to legalize their presence. In the new climate of religious tolerance introduced by Puritanism, they found a friend in Oliver Cromwell. A group from Amsterdam established the first synagogue in 1656, in Cree Church Lane, Aldgate. Forty-five years later the famous Bevis Marks Synagogue was finished; its members speak Ladino, as do the Middle Eastern Sephardim who make up the Holland Park Synagogue. Today there are about four thousand Sephardic Jews in England—many bearing such Spanish or Portuguese names as Aguilar, De Cassares, or Bueno de Mesquita—who still remember the beloved land of their ancestors.

Eastern European Sephardic Jews poured into the United States after the Turkish revolution of 1908. According to Professor Henry V. Besso, there are some fifty thousand from this area—Turkey, Greece, Rumania, Bulgaria, Yugoslavia, Austria—in the United States. Of these, thirty-five thousand live in New York, where there is an important Sephardic synagogue and various Judeo-Spanish dialects are spoken. Others went to Atlanta and Los Angeles. A community of 120 families in Rochester is of Monastir origin, for the most part. But the oldest and most famous synagogue in North America is Touro, in Newport, Rhode Island, built in 1763 and declared a national monument in 1946. Its interior is a masterpiece created by the great local architect Peter Harrison.

Under the Crown, Spanish America did not offer the Jews a safe refuge. While many Marranos nevertheless came during the Conquest, they were persecuted even more cruelly than in Spain. Only in possessions of Holland (Curaçao), Denmark (St. Thomas), or England (Jamaica) could the first Jewish colonies in South America exist. Those who managed to remain in Spanish territory and those who came later have been completely assimilated, and their history is fused with that of the American nations. Some preserve their religion and use Ladino Spanish, but only for worship and for talking with their Middle Eastern grandparents.

Because of the Jews' adaptability, the Spanish way of life they took to other lands was gradually replaced in their new surroundings. But, particularly among those who went to Turkey, the language, traditions, and folklore of Spain have been preserved to a striking degree. Many such proverbs, songs, and legends have been published in the past fifty years. Unfortunately, very few publications in Hebraic Spanish—in the United States, almost none—are printed in roman characters, and these are mostly journalistic. The New York weekly news-



Above: Sephardic Jews of large Salonika settlement in their typical dress



Left: Justice Benjamin N. Cardozo of U.S. Supreme Court came of Sephardic family that emigrated to New World from England in 1752



Above: Jorge Isaacs, author of famous nineteenth-century Colombian novel *Maria*

Left: Behor Shitreet, Israeli Minister of Police



These Sephardim have found a home in Israel, the land from which their remote ancestors fled to Spain

paper *La Vara*, defunct since 1947, was the only one in the world that printed Judeo-Spanish in Hebrew characters. At one time it reached a circulation of sixteen thousand, not inconsiderable for such a paper published in an English-speaking country. Most of the Asia Minor Sephardim use the difficult Rashi, a cursive script, but until 1946 a few Salonika newspapers and magazines were printed in roman characters. In Israel, the Turkish Sephardim founded *La Verdad* and those from the Balkans *El Tiempo*, quoted at the beginning.

To be sure, Ladino has not remained frozen in the mold of archaic Spanish. During the various stages of the exiles' long peregrination, it naturally adopted foreign terms where a fifteenth-century-Spanish equivalent was lacking. But these acquisitions it "Ladinized," holding on to its original Spanish modulations, vocabulary, and syntax. Spoken, or written in roman letters, it is easily understood by those who know Spanish, for any changes introduced in its basic structure are principally a matter of spelling and elisions, as the quotation from *El Tiempo* shows. It cannot be compared with the Yiddish of the Ashkenazim (Jews of Eastern Europe), which has departed from its mother tongue, German, to such an extent that even Germans find it hard to understand.

An examination of other issues of *El Tiempo* reveals that the Israeli Ladino has been strongly influenced by French, in both vocabulary and construction. This stems from the modern schools established in Paris at the end of the nineteenth century by the Universal Israelite Alliance. There are also words derived from Italian and some Hebraisms, pertaining chiefly to government. The graphic accent has been dropped. The Ladino of other parts of the Levant contains, in addition to words adopted from neighboring countries, a number of Portuguese terms, since many members of the Sephardic communities there are descendants of Marranos from Portugal. That of Salonika shows Turkish influence.

Ladino was generally considered a liturgical language, but it has come to be the speech of the working class, and is now in decline, possibly because the Turkish Government prohibited its use in the Sephardic colonies within its borders. But it has lost neither its charm nor its relative purity, as these proverbs, riddles, greetings, and insults make clear: "*Ni bivde sin dador ni muchache sin amor* [No life without sorrow nor girl without love]." "*Cual partidu dil cuerpo mus tucamus maz mucho in invienu? Il naris* [What part of the body do we touch most in winter? The nose]." "*Buenas oras tenga* [A good day to you]." "*Fijo de un azno* [Son of an ass]."

The use of *k* in place of *q* or the hard *c* (see the opening paragraph) is of Greek origin. The substitution of the Latin *f* for the Spanish *h* is not uniform in the Sephardic colonies. At the time of the expulsion of the Jews from Spain, *f* was used in Aragón and *h* in Toledo; Castile suppressed the *h*. When the Catholic Rulers were married, Aragonese poets symbolized the union with the plant now known as *hinojo* (fennel), for in Ferdinand's Aragón it began with his initial, *f*, and in Isabella's Castile with her initial, *i*. The reform initiated by Nebrija (who in 1492 published the first Spanish grammar)

made nationwide the use of *h*, a characteristic of Spanish not shared by any other Romance language. According to Ramón Menéndez y Pidal, however, the *f* still survives in some provinces—Alto Aragón and Navarre, for example. It is natural, then, that the Sephardic Jews should have followed the custom of whichever Spanish province they came from.

Among Sephardic traits worth noting are these: the men almost always bear biblical names and the women Spanish names denoting some flattering attribute, such as Grasia, Vida, Firmosa; and some preserve the Old Testament belief that it is a grave sin to pronounce the name of God. They designate Him metaphorically as "*el tavan*" (roof or stall), "He who is not to be named," or "the Creator."

The Sephardim consider themselves the aristocratic branch of Jewry. Perhaps this feeling is based on the legend that after destroying the temple of Jerusalem, Titus expelled all the prominent families who might conspire against him, and who then founded the Jewish communities in Spain and Portugal. It is more logical to attribute it to genuine pride that their ancestors were the bridge between Oriental scientific culture and the budding European culture, that during the Moorish occupation their learned rabbis made Spain the center of world civilization, and that their sacred language was codified in Spain; and to nostalgia for the glorious age of philosophers, sages, writers, and poets symbolized by the three great figures of Avicbron, Yehuda Halevi, and Maimonides.

But what is most moving is not this legitimate pride in their splendid past but their love for Spain and the tenacity with which they have clung to the Spanish language, to the point of Israel's advocating its acceptance as an official language of the United Nations (see "Points of View," March 1953 AMERICAS). Two anecdotes offer eloquent proof:

"In January 1944," writes Luis Vegas Contreras in his *Notas Histórico-Jurídicas sobre el Pueblo Hispano-Hebraico*, "the Nazi occupation troops in Greece found themselves faced with a problem in Salonika: seventy thousand Sephardic Jews claimed the status of 'Spanish racial minority,' and the conquerors, perhaps weary of the bloody orgy that cost the lives of more than half the Jewish population of Europe, shipped them to Spain instead of to Warsaw. And after over four hundred years of wandering over Europe and Africa, many still held the keys to the houses their ancestors had left in Spain, especially those in Toledo, when they were forced to leave forever."

Max A. Luria, in his authoritative study of the Monastir dialect, tells of a touching incident that occurred during a conversation with two very old women: "We were speaking about Spain and its language when one of the women observed in startled and amazed tone that the language of Spain resembles that of Monastir to a marked degree. The other woman gathered the last dying embers of pride and remarked with fire, as if to reprove her crony: "*Ma somuz ispañolis* [But we are Spanish]!"

◆ ◆ ◆

LETTERS TO THE EDITORS

TEN-STORY PICTURE

Dear Sirs:

Here is a further report on the O'Gorman mural and techniques at Mexico's University City [see "The Ten-Story Picture," March English AMERICAS]. During a recent visit, both at Ixmiquilpan (to attend an Hidalgo fiesta at an Otomí school) and at Morelia, I found the teachers using AMERICAS. One had the O'Gorman-article issue, and his class is building an O'Gorman-type mural.

Incidentally, the big mural has been so well accepted that O'Gorman has been commissioned to do another. It will cover the Ministry of Communications building in Mexico City and will be twice the size of the University library mural. Because of its dimensions Diego Rivera and Chávez Morado will help him on this new one.

James Norman,
Mexico City, Mexico

INTERNATIONAL KUDOS

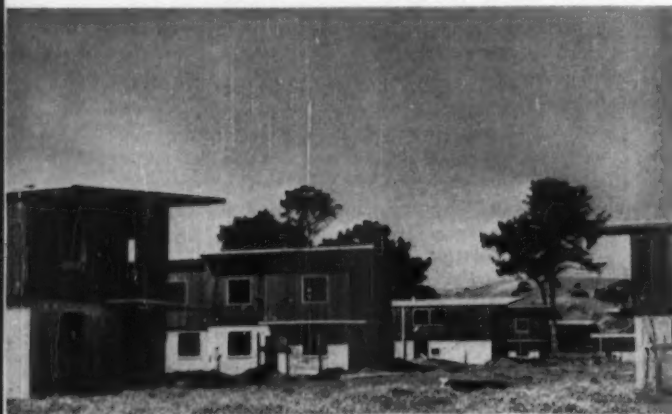
Dear Sirs:

As a city planner I am curious to know who is responsible for the excellent town plan and housing pictured on page 46 of your May English issue. Both are part of the Huachipato steel project in Chile discussed in your article "Chile's Big Steel." The city planning profession in the United States is always anxious to see any new developments in this field in the Latin American countries.

Incidentally, your Latin American readers may be interested to know that just before leaving Harvard University to become U.S. High Commissioner in Germany, President James B. Conant appointed as new dean of the Harvard graduate school of design a Spaniard who is well known in Latin America: José Luis Sert of Barcelona. I believe he has planned towns in several South American countries, including Brazil and Colombia.

Hale Walker
Washington, D. C.

A Santiago firm, Larraín and Duhart (Sergio Larraín and Emilio Duhart), designed the plan for the new town and the houses for Huachipato workers shown here (see cuts).



OXCARTS AND CADILLACS

Dear Sirs:

I was much impressed by W. B. A.'s piece in your April issue on "Costa Rican Cart Wheels." It is too bad that the illustrations could not have been reproduced in color. In a drive up the road to Volcán Poás on Saturday I saw many beautiful carts. To own a cart made by Chaverri, Ltd., gives one the same prestige here as owning a Cadillac at home.

For your information, the registered vehicles in Costa Rica as of last month are as follows:

Passenger Cars	
Private	5,678
Common Carriers ...	699
Busses	824
Trucks	3,525
Motorcycles	784
Horse Carts	815
Hand Carts	803
Bicycles	10,350
Oxcarts	14,823

This shows, without a doubt, that oxcarts are still the dominant means of transportation in this beautiful country.

Philip B. Fleming
U.S. Ambassador
San José, Costa Rica

KOREA BOUND

Dear Sirs:

Since Mrs. Evelyn Rigby Moore has contributed frequently to AMERICAS, I think you will be interested to know that she and her husband are transferring their zone of operations to the Far East. Her keen interest in Panama and its history, plus her fluent Spanish, enabled her to transcend the barriers between the Zone and the Republic as few North Americans have done. Mr. Moore, now retired from the Canal Zone service, has gone to Korea to work as a construction engineer with the United Nations Korean Rehabilitation Agency, and Mrs. Moore plans to take up residence in Tokyo until conditions make it possible for her to join him.

During her long stay in Panama Mrs. Moore was active in both charitable and literary work. She began her writing career as a reporter on the Spanish-English newspaper *The Panama American*. Later she worked as woman's editor for the *Panama City Nation*, and in addition wrote a regular column for this paper and for the weekly *Panama Mirror*, as well as occasional feature articles for *This Month in Panama* and *The Caracas Journal*. Three thousand copies of her USO guidebook, *Panama in Your Pocket*, were distributed to servicemen who passed through the Panama Canal during the war years.

Mrs. Moore will be sorely missed here as much by the Panamanians as by her own countrymen.

Elizabeth Searle Lamb
Ancon, Canal Zone

MAIL BAG

The following correspondents, in search of pen pals throughout the Hemisphere, have asked AMERICAS to publish their names and addresses. Readers requesting this service should specify whether they want letters in English, Spanish, Portuguese, or French. Where a language preference has been expressed it is indicated below by an initial after the name.

Pepita S. Rodrigo (S)
García Sanchis, 10
Sedaví, Valencia
Spain

José Mallol Borrás
Calle Santas No. 10
Játiva, Valencia
Spain

Andrew C. Burke (E)
Box 21
Island Creek, Mass.

Américas

*invites you to participate
in a hemisphere-wide*

PHOTOGRAPHY CONTEST

1. The contest is open to all amateur photographers of the member countries of the Organization of American States, except employees of the Pan American Union and their immediate families. Closing date is October 1, 1953. Entries must be postmarked no later than that date. No entry fee is required.
2. Subject matter must be typical of your country: people, places, things. Any number of photographs may be submitted by an entrant.
3. Only unpublished photographs are eligible for the contest.
4. Only black-and-white glossy prints will be judged. Touched-up or colored prints are not acceptable, nor should there be any signature on the photographic surface. Size must be 8 x 10 inches.
5. Photos should be sent by registered mail. They should be protected by cardboard to avoid folding and cracking. Do not send negatives.
6. Each print must have glued on the back a filled-in entry blank as provided here, or facsimile thereof. Please print or typewrite the information requested on the blank.
7. All prints will be held for judging after October 1, 1953, and no entries will be returned. Announcement of winners will be published in the February 1954 English, and March 1954 Spanish and Portuguese, editions of AMERICAS. Our judges' decisions will be final. In the event of a tie, duplicate prizes will be awarded.
8. All entrants who win prizes will be required to lend original negatives before prizes are awarded. Winning photos will be published in AMERICAS with full credit to the photographer. They may also be included in an exhibit presented in the Pan American Union building in Washington, and later circulated throughout the United States. Non-prize-winning pictures acceptable to AMERICAS may be bought for single publication at the regular rate of \$5.00, payable when used.
9. The best entry from each of the twenty-one American Republics will receive a prize of \$25.00. A grand prize of \$75.00 will be given for the best of the twenty-one winning photos.
10. Address all entries to Photo Contest Editor, AMERICAS, Pan American Union, Washington 6, D.C. We cannot enter into correspondence of any kind regarding entries.

This entry blank, or facsimile thereof, must be glued to the back of each photograph entered.

.....

Name.....

Street, or Box Number.....

City..... State..... Country.....

Picture Title.....

Where Made.....

Lens..... Aperture and Shutter Speed.....

Film..... Filter.....

the third year

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